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# VOGUE

FEBRUARY, 1

## 1953 Americana



## Number

## FASHION: AMERICA CHOOSES

### Fashion in the Brand-New Cars

50 CENTS

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# Miron

**Claire McCardell makes a costume of smoke and flame . . .**

**in Miron's newest worsted caprice, a superb wool**

**latticed like lace. 100% virgin wool.** *Miron Mills, Inc.,*
*51 Madison Ave.,*
*New York 10.*

WILLIAM HELBURN



BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

*Quicksilver Gray Suit of the Season Exclusive*

Smooth as quicksilver (and the same silvery gray) the thin, supple wool crepe that makes this suit the first important news of 1953. Soft and shapely as a dress, with crisp, close lines, to live in now under furs, fare as beautifully on its own come Spring. In gray and also navy in sizes 8 to 16. $175



avedon photograph—mr. john accessories

*fabric-of-France magnificent striped woolen woven by Rodier exclusively for this coat*

*...about one hundred and ten dollars at fine stores or write*

*Lilli Ann, 973 Market Street, San Francisco*

*or 512 Seventh Avenue, New York.*

Lilli Ann

san francisco

*(prices higher in Canada because of duty)*

Vogue
February 1st, 1953

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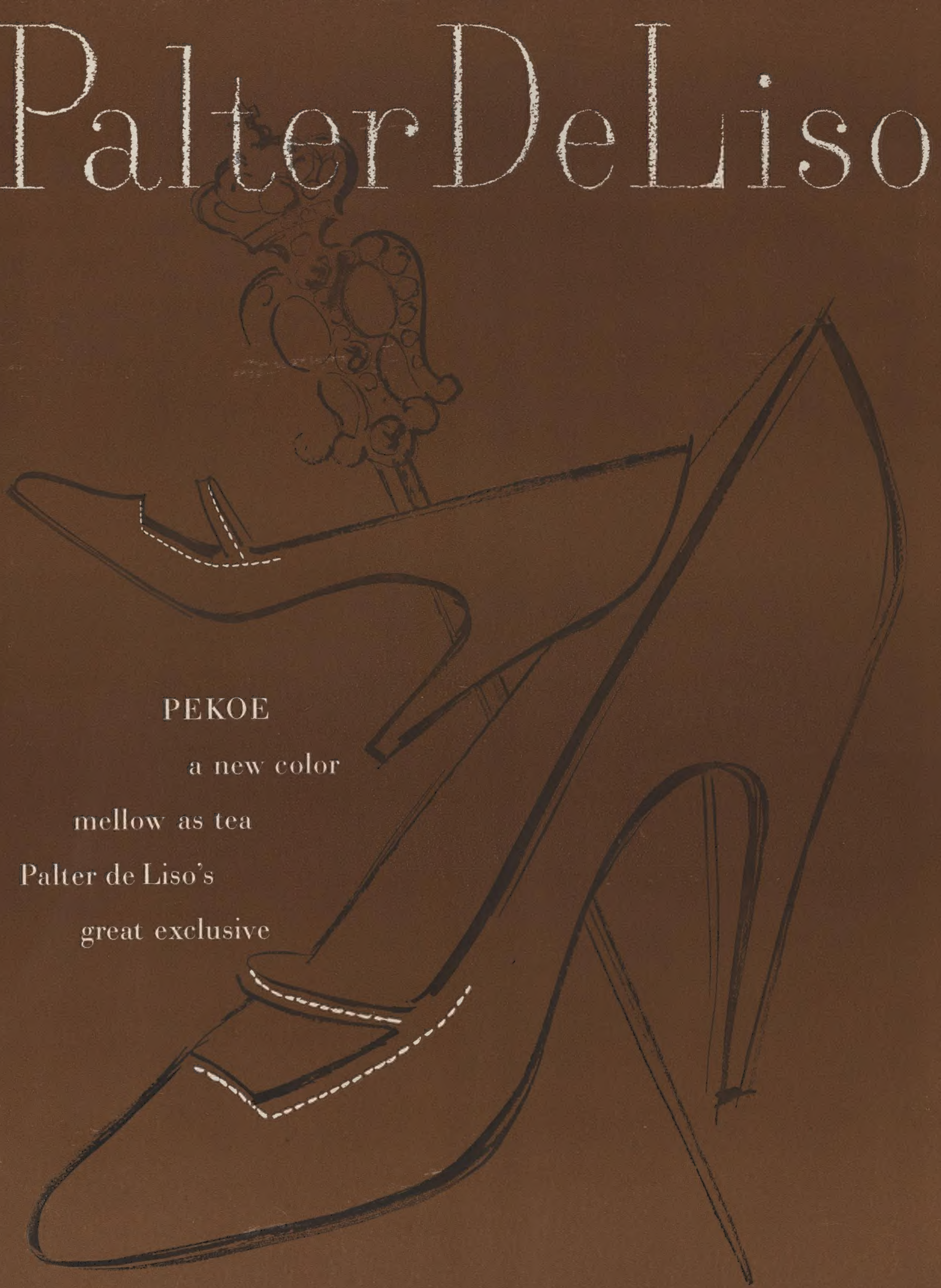
George Platt Lynes

*City—Country—All-about*

A joy on the local scene . . . a boon when hitting the trails. Straight with notable roominess
. . . the neckline filched from the ubiquitous cardigan . . . fabulous "diamonds" for pockets.
A Dior inspiration . . . our adaptation in black tweed or slick black-and-white, $175.
From our Immediate Wear Collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

# Palter DeLiso



PEKOE

a new color

mellow as tea

Palter de Liso's

great exclusive

THE NARROWER BOX...

BONWIT TELLER



the jacket shorter,
the skirt pegged, and the whole more elegant than ever before.
Done in Linton green or navy linen and wool tweed
by Monte Sano and Pruzan 195.00 Sorry, no mail orders.
New York Chicago Cleveland Boston White Plains Palm Beach

the

# LARRY ALDRICH

touch



A whole new slant for Spring,

shifting the eye from the waistline to a dipping hipline—

in a navy serge ensemble with

blouse of linen and Irish lace. About $155.

**BONWIT TELLER** NEW YORK: **RANSOHOFF'S** SAN FRANCISCO: **STIX, BAER AND FULLER** ST. LOUIS

HAT, LILLY DACHE

# This way, the Suits



Box-topped and straight to the point—designed by Brigance for Frank Gallant. 99.50



Silk into tweed—the wondrous new texture of Vincent Monte-Sano's soft curves. 199.50



Brief jacket shaped high—Charles James' new silhouette for William Popper. 225.00



The figure is all—silken worsted smoothed close, by Christian Dior-New York. 255.00

HAT BY TATIANA OF SAKS FIFTH AVENUE




SOFT-SUIT STATEMENT, SILK DETAILS. Edith Small's gentling of the narrow line. Silk punctuations—the tucked collar inset, the loop-fringed bow. Imported hairline stripe worsted in navy or brown, teardrop mohair in navy. 10 to 18, 235.00. Suit Collections.




NEW FACES FOR SPRING...air-weight fabrics with feel. For Monte-Sano's all-soft suit —oxford grey linen and wool tweed or navy worsted, 10 to 16, 195.00. For the short coat, wool ribbon tweed in black on white or gold, 8 to 14, 165.00. Coat and Suit Collections.



# Suddenly you're wonderful

it happens the minute you get into one of these fabulous new Jantzen "plus bras", a marvelous new invention that fills out your bustline, increases your glamour, makes your clothes fit better, your figure more graceful. The "plus" is in the form of the lightest airfoam rubber built right into the cups, no ridges showing . . . everything as natural as can be. Have it in nylonized® nylon taffeta, left 3.95 . . . strapless in embroidered nylon marquisette, right 5.95 . . . at most stores.

Jantzen® padded bras

Jantzen Foundations • Empire State Building • New York




Monte-Sano

borrows drama from the Algerian burnoose for a magnificent cape coat that makes much of texture. In a variety of distinguished woolens . . . exclusively ours in Baltimore.



# Seymour Jacobson

**COQUETTE . . . pure silk Peau-de-Soie . . .**
**contrasting neckline and petticoat with lace beading.**
**Navy and Black. Misses sizes. Around $85.**
**Seymour Jacobson, 530 Seventh Avenue, New York.**

**BEST & CO.** • **LOCKHARTS** • **I. MAGNIN**

BEST & CO.

Fifth Ave., New York 22, N. Y.



**A full pale sweep... in Stroock's new *Chicara* by Bardley**

The loose, wrappy, cover-coat above all others... all line, all beautiful fabric. Fleecy-soft wool with a wonderful flow. Such tailoring finesse in its gently-rounded shoulder line, shawl collar, and smart hand-picked edges. Colors that glow... shell pink, aqua, mauve, oyster white, flash red, rich navy. 10 to 16. A bonanza in beauty and price, **85.00**

**Ardmore, Boston, Brookline, Bronxville, Cleveland Heights, East Orange, Garden City, Grosse Pointe, Manhasset, Stamford, Washington, D.C., West Hartford, White Plains, Winnetka**



Black tie
evenings...
shell jacket
and sheath of
silk serge

*Talmack*

Lord & Taylor
Neiman Marcus, Dallas
Himelhoch's, Detroit
Harzfeld's, Kansas City



Talmack's
slim sheath
of silk barathea
with scoop
neckline and
bouffant sleeves.

naturally at

# Himelhoch's

detroit
birmingham
grosse pointe

# Jacques Fath
# Joseph Halpert

# Heads Up! FOR '53...

## HERE COMES

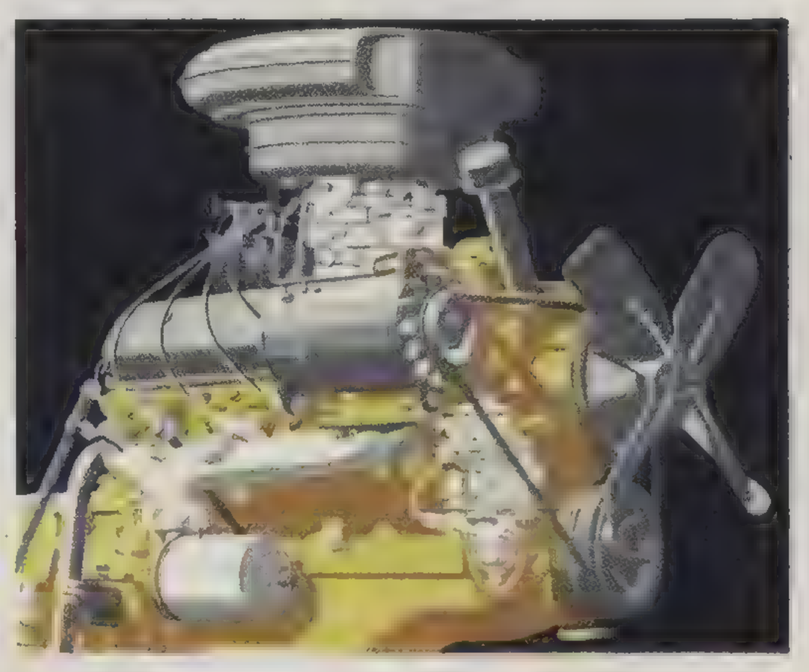
# OLDSMOBILE!

**Optional at extra cost. Car illustrated above: Oldsmobile Super "88" Holiday Coupé. New Classic Ninety-Eight also now on display at your dealer's.*



## ...with a new higher power, higher compression, higher voltage "Rocket" engine!

This is the car you've been waiting for . . . the "power" car of the year! It's the *sensational, all-new Super "88" Oldsmobile*—packed with more "power" features than you've ever seen in any automobile! *New "Rocket" Engine* for dazzling new "Rocket" action! *New Pedal-Ease Power Brakes** for quicker, surer stopping power! *New Power Ride Chassis* for a smoother, softer ride! *Power Steering** for safer, easier parking, turning, maneuvering! *New Power Styling* for brilliant new beauty! All in all, it's the "Big Feature" car of the year . . . Oldsmobile's superb new SUPER "88"!



**New "Rocket" Engine!** New 165 H.P.! New 8 to 1 Compression Ratio! Plus new 12-Volt Ignition System!

# ENKA RAYON




*B. H. Wragge presents his American Custom Look in a ship-and-shore costume—soft crepe dress and casual flannel coat. Dress and coat lining of Onondaga's My Own, woven with acetate and Enka Rayon yarn.*

*Bonwit Teller, New York*

*John Wanamaker, Philadelphia*

*Scruggs-Vandervoort-Barney, St. Louis*

*Neiman-Marcus, Dallas*

AMERICAN ENKA CORPORATION

206 MADISON AVENUE, NEW YORK 16, N. Y.

NEW VALENTINES...

# NoMend®

## BEAUTIFUL STOCKINGS

## IN "FASHION REFLECTION" COLOURS

For the look of Fashion, choose filmy NoMend Stockings in these fashion-edited shades. Delightful to get or to give. In NoMend's "Famous 5"® Proportioned Leg Types..."One is *exactly* yours!"

**No Stockings Like NoMend!**

TESTED and APPROVED by Better Fabrics Testing Bureau for HIGHEST QUALITY NoMend

FINEST QUALITY



*Roughed-up*

*fabrics loom important...loomed with*

# Celanese* *acetate, the beauty fiber*

Pierre Balmain designs the redingote in Elgin's exhilarating new fabric. It is an ingenious blend of Celanese acetate and silk—two exquisite fibers which together achieve a stunning luster and marvelously tactile surface. In beige, pink, or gray—with white, sizes 10-18.

Bergdorf Goodman, New York; Julius Garfinckel & Co., Washington, D. C.; Montaldo's, all stores; Neiman-Marcus, Dallas; I. Magnin, California and Seattle. For other stores, see the Buying Guide.

Celanese Corporation of America, New York 16.

*Reg. U.S. Pat. Off.



Adele

Pared lines, paired fabrics.

◀ this page: printed silk surah

dress with its own charcoal worsted

print-lined coat, 10 to 18, 225.00

opposite page: navy silk taffeta ▶

"Papillon-sleeve" jacket

over plumb-line dress

of matching wool, 10 to 16, 165.00

from our Third Floor Fashions

B. ALTMAN & CO.

Simpson


Seymour Fox
MILGRIM'S
BLUM'S VOGUE
I. MAGNIN
HAT BY JOHN FREDERICS

*that ayres look—*



EULA

KNIT TWEED COSTUME, HAT AND
ACCESSORIES BY HATTIE CARNEGIE

*L. S. Ayres & co.*

INDIANAPOLIS

RUTLEDGE




*Stroock suit and stole in beige or grey. Blumenstein, Ross & Lentz, 530 Seventh Avenue, New York, N. Y.*

HAT BY JOHN FREDERICS

new

cuts in coats

from our

spring collection by

Monte Sano & Pruzan

Neiman-Marcus

dallas





bulky tops tapering to hem,

cloche jacket,

tabard wrap,

fly front, inches shorter.

Hats Mr. John

Sp[illegible] Song



# Carmel

530 Seventh Ave., New York 18, N. Y.

Original

AT
BERGDORF GOODMAN, NEW YORK
I. MAGNIN (ALL STORES)

MARSHALL FIELD, CHICAGO
HALLE BROS., CLEVELAND

*Inspired by the beauty of the '53 Ford, the Motor Mate coats (illustrated above) are custom matched to the colors and décor of your '53 Ford. Available in many leading stores throughout the country.*

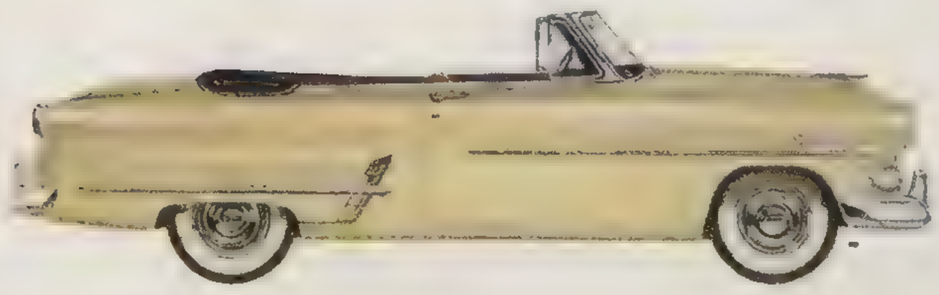
# The style setter of the '53 season

**Here** is style that can hold court in any company . . . a whole new standard by which to judge car beauty!

**Here** is the longer, lower, wider look . . . the huge curved one-piece windshield . . . the smooth, beautiful lines . . . and the sparkling baked enamel finish . . . . *all* the things you want in your car, *all* the things you never thought possible in a car priced so low.

**Here,** too, is your chance to select a car that is tailored for your tastes. For you can have your choice of eighteen models . . . eleven beautiful, fashion-setting body styles. You have your choice of Ford's fleet-footed V-8 or Six engines. You'll discover that steering, braking, and parking were never easier. You'll feel that every road is a velvet carpet, with Ford's new Miracle Ride. So take a Test Drive and you'll agree that *here*, indeed, is the new Standard of the American Road!

**And with 41 "Worth More" features, Ford's worth more when you buy it, worth more when you sell it!**



The new Standard of the American Road **'53 Ford**

I-REST tinted safety glass, radio and white sidewall tires optional at extra cost. Equipment, accessories and trim subject to change without notice.

IN WONDERFUL HOPSACK BY *Stroock* FASHIONED BY Harry-Williams, Ltd.

FOR COLLECTORS OF THE CLASSICS . . . incomparable new fashions to commandeer for the many occasions ahead when casual coats are de rigeur! Both by Harry-Williams, Ltd., in Stroock's wonderful Hopsack. Choose them in any of many glorious Spring shades. Both, sizes 8 to 16. Left: the cropped coat. About $70. Right: the long coat. About $90.

At fine stores in most cities, or write: Grossman & Spiegel, Inc., 512 Seventh Ave., N. Y. 18.



# YOU'RE THE PICTURE OF SPRING

# ...IN RAYON CRÊPE

Picture yourself artfully poised in this rayon crêpe tucked sheath . . . or in the turn-about charm of the jacket. A Benham Original essence-of-spring ensemble, in Burlington Mills sophisticated "City Talk" crêpe, of Avisco rayon and acetate yarn.

At Best & Co., New York; Julius Garfinckel, Washington, D. C.;

Ungar's, Portland; Frost Bros., San Antonio.

*Avisco*®



"Avisco" is the trademark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

HAT BY JOHN FREDERICS


Eisenberg Originals
contrast Forstmann sheer and nubby wool
for the costume look - - blend dress and
jacket with adroit detail. Each $150.
The added elegance, Eisenberg Ice.*
For nearest store write
EISENBERG ORIGINALS, 22 West Madison, Chicago 2
HATS By JOHN FREDERICS
*REG. U. S. PAT. OFF.

VISION'S *Regal* COLORS



Royally flattering, these new Vision colors that are fit for a queen, "A vision of sheer loveliness" in Vision's exquisite hosiery. At fine stores everywhere. Knit Products Sales Company, 350 Fifth Avenue New York 1, N. Y.




HARVEY BERIN DRESS JULIANELLI SHOES





# MORE SENSE THAN DOLLARS?

**Then these are for you — the Sacony suits with the limited price ($25) and unlimited life.**

There is one thing the woman of limited funds *can't* afford. She can't afford to make mistakes. And all the nameless little "bargains" so hopefully purchased can add up into tragic waste.

The answer is not to be a snob about price—but about *labels*.

The Sacony suits on these pages cost just $25 each. But sewn into them—along with the label that tells you so much—is a profound goodness of line, construction, *quality* that will never let you down.

Sacony (you pronounce it Sa-*coney*) makes these suits of that remarkable Palm Beach* cloth—a crisp, worsted-thin merger of rayon, acetate and wool and moves comfortably around the globe and around the *calendar*. Palm Beach cloth has an uncomplicated, *clean* weave that transcends the whimsies of any one season. Wrinkles depart from it overnight, while you sleep. It dry cleans without recriminations. And even more than that, it can actually be *washed*.

These suits come in a goodly number of styles and colors. And one more blessing. Because Sacony cuts them in *four* separate size ranges (misses, women's half-sizes, juniors and petites) there are no staggering bills for alterations.

You can buy Sacony suits wherever you may be—consult page 232 for the store nearest you. Or drop a quick note to Sacony, College Point 56, Long Island, N. Y.

*Facing page*, well-loved perennial, the Sacony two-button classic in Palm Beach cloth. A fine choice for the navy suit you put on now and rely on through the summer. $25. Orange chiffon coif by John Frederics. Cartier jewels.
*Above*, soft, slim, unexpectedly gentle line for this Sacony suit in Palm Beach cloth. $25. John Frederics hat.

**Palm Beach trademark registered by Goodall-Sanford, Inc.*



IT'S AN *Originala*

TAILORED BY ORIGINALA IN STROOCK'S PURE VICUNA, KASHMIR, CAMEL'S HAIR OR ORIGINALA FLEECE; THE RAREST AND MOST PRECIOUS FABRICS IN THE WORLD. FOR STORE NEAREST YOU, WRITE ORIGINALA, 512 SEVENTH AVE., NEW YORK 18

# JULIUS GARFINCKEL & CO.

## IN THE NATION'S CAPITAL

FROM PIERRE BALMAIN'S NEW YORK COLLECTION, MAGNIFICENT GOWN FOR MAGNIFICENT OCCASIONS. IMPORTED SILK TISSUE PRINT WITH CHIFFON-ACCENTED TRAIN.

TONI FRISSELL

IN NEW YORK AT DE PINNA





## Introducing . . . America's Smartest Sports Car

# New PACKARD *Caribbean*

FOR THOSE who want the very finest in a sports car, Packard presents the Caribbean, combining distinctive European styling and responsiveness with well-loved American comfort and stamina.

THIS SPIRITED YOUNG Packard Caribbean is a car of sterling worth built in Packard's rich tradition of craftsmanship and engineering.

BORROWING LIBERALLY from Packard's great prize-winning Pan-American sports car of the future, the Packard Caribbean readily fulfills the youthful and exciting promise of its sleek modern styling with far more eager power than you will ever use plus effortless ease of handling.

THIS IS TRULY a limited edition in motorcars, as fine as skill and painstaking care can build.

PACKARD

*See Your Packard Dealer For Early Delivery Of The New* PACKARD *Caribbean, Priced At $5200 F.O.B. Detroit And Now In Production*

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LOS ANGELES • PASADENA • SANTA BARBARA



NETTIE ROSENSTEIN'S

wonderful lines in two textures.

The sheath dress, golden beige smooth silk,

printed with fragments from

Victor Hugo's memoirs:

the jacket, black rough silk.

Sizes 10 to 18. 235.



Philip Mangone Suit with the
linear look . . . in raw silk tweed

J.P. Allen

Peachtree Street, Atlanta

# it is wool

**the hallmark of quality**



The feeling of wool... the caress of wool that tempts your fingers. The comfort, the fashion assurance of wool you'll cherish always.

**OUTSTANDING SUITS THIS SEASON** on the next eight pages. Exciting evidence that wool, best of all, makes real the designer's dream, gives beautiful substance to detail. Wool adds its intrinsic quality, its own elegance to design.

Dream a texture—wool originates it, from a lustrous broadcloth to a tissue tweed. Dream a color—wool perfects it—high and vibrant, deep, or muted colors... all at their most glorious in wool. Especially this spring... the fashion *is* wool.

**THE WOOL BUREAU INC.**
16 WEST 46 STREET, NEW YORK 36, NEW YORK
756 SOUTH BROADWAY, LOS ANGELES 14, CALIFORNIA

**SEE...ON THE FOLLOWING PAGES** →



# if you could take only one suit with you, this is it...

# Stroock "White Heather" designed by Adele Simpson



Your fashion touch tells you, it's a Stroock. Your fashion eye tells you, it's Adele Simpson. Versatile, interchangeable ensemble that leads more fashion lives than nine. Soft, sigh-light pure woolen . . . "White Heather" . . . that wonderful neutral so successfully launched by Stroock.

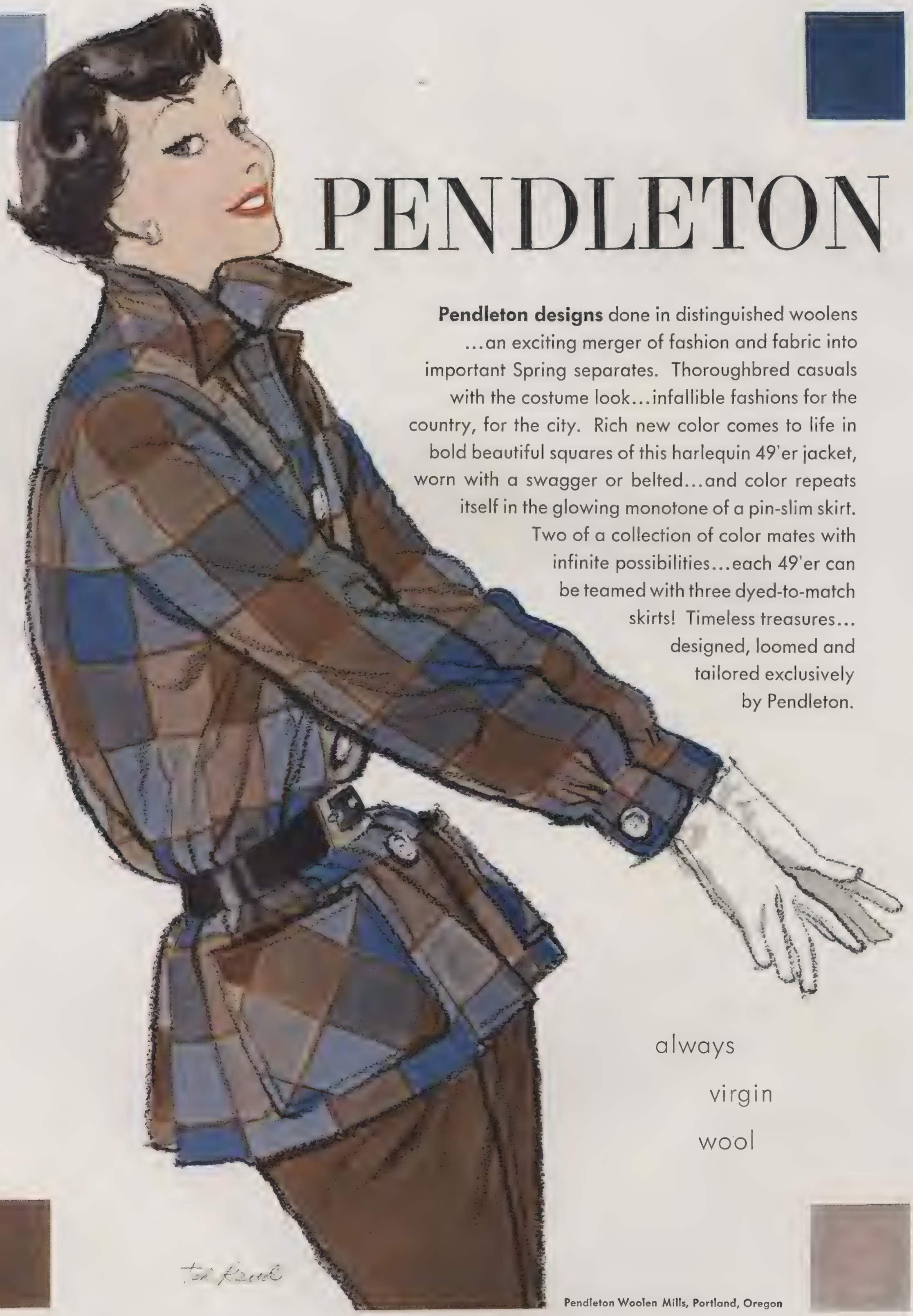
All Saks Fifth Avenue Stores • Harzfeld's
Best's Apparel • Filene's • Or write:
S. Stroock & Company, Inc.
350 5th Ave., N.Y., for the store in your city.



*To be sure it's a Stroock, look for the registered serialized number on the label. It is your guide, guard and guarantee.*

naturally, it's a

Stnaock



# PENDLETON

**Pendleton designs** done in distinguished woolens ...an exciting merger of fashion and fabric into important Spring separates. Thoroughbred casuals with the costume look...infallible fashions for the country, for the city. Rich new color comes to life in bold beautiful squares of this harlequin 49'er jacket, worn with a swagger or belted...and color repeats itself in the glowing monotone of a pin-slim skirt. Two of a collection of color mates with infinite possibilities...each 49'er can be teamed with three dyed-to-match skirts! Timeless treasures... designed, loomed and tailored exclusively by Pendleton.

always

virgin

wool

Pendleton Woolen Mills, Portland, Oregon




*HANDMACHER, too, knows the luxury and quality of "Granaire" by Botany, the worsted bouclé of fine 100% virgin wool.*

*Lord & Taylor, N.Y. • Kaufmann's, Pittsburgh*
*Frederick & Nelson, Seattle*
*Scruggs, Vandervoort & Barney, St. Louis*
*and at better stores everywhere*

BOTANY
Granaire
100% WOOL

LOOK FOR THE ®"BOTANY" BRAND LABEL ON PRODUCTS FOR MEN, WOMEN AND CHILDREN.

HAT BY JOHN FREDERICS

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*wonderful*

# W

*orumbo*

**Only a wonderful** flannel can take—and hold—these soft, superb lines which Frechtel places so perfectly . . . with so much flattery to you. At Bonwit Teller, all stores; I. Magnin, all stores; Woolf Bros., all stores; J. L. Hudson, Detroit.

Or write:
Worumbo Manufacturing Co.
1407 Broadway, N. Y. 18

*Wonderful*
**Worumbo**
*Woolens*

© Worumbo Mfg. Co. '52

Accessories by Bonwit Teller

# Juilliard®

it is wool



*Look for this label*

Juilliard
REG. U.S. PAT. OFF.
100% VIRGIN WOOL

*because...* "fine fabrics are the foundation of fashion"®

Juilliard BALAIRE, distinguished alpaca-like worsted . . . crisp and wafer-thin. The beautifully composed suit by Omar Kiam of Ben Reig. At Henri Bendel, New York; Marshall Field, Chicago; I. Magnin, California and Seattle. For other stores, write A. D. Juilliard & Co., Inc., 40 West 40th Street, New York.

HAT BY JOHN FREDERICS

©A. D. J. & CO., INC.


QUALITY
STYLE
CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
Look for this label... it identifies
the finest woolens in the world

MR. JOHN HAT

**MONTE-SANO & PRUZAN**

find inspiration for a spring suit and coat lining

in the free flow of duotone wool jersey.

it is wool



# SAG-NO-MOR®

worsted-wool jersey

by Wyner

LORD & TAYLOR, NEW YORK ILENE'S, ON J H HORNE CO., PITTSBURGH BLUM'S, CHICAGO BULLOCK WILSHIRE, LOS ANGELES

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*you* who are style conscious . . .

*you* who demand fine fabrics . . .

*you* who have a Junior figure . . .



*naturally choose . . .*

# Jaunty Junior®

Left: In a clipped poodle tweed. Sizes 7 to 15. About $45.
Right: In an exclusive check-over-check tweed.
Sizes 7 to 15. About $50.
At one leading store in your city.
Jaunty Juniors, Inc., 500 Seventh Avenue
New York 18, New York

PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

CHARMERS BY JOHN FREDERICS

*Art in Fashion, presented by the Virginia Museum of Fine Arts and Thalhimers, evening of February 6th, at the Museum.*




***Over a century in Richmond, Virginia. Also at Sosnik-Thalhimers, Winston-Salem, North Carolina***

*Trigère*

Anglo Fabrics

"THE BACKGROUND OF FASHION"

"WHERE SHALL I GO FIRST? IT'S A BUSY LIFE FOR MY NEW COAT IN ANGLO'S 'KARZANAC' IRIDESCENT WOOLEN. IT COMES IN SIZES 8 TO 18 AND YOU CAN BUY IT FOR ABOUT $55." EXCLUSIVE WITH SWANSDOWN



Swansdown®

THE HOUSE OF SWANSDOWN, INC., 500 SEVENTH AVENUE, NEW YORK 18, N.Y



Monet
Master Jeweler

*For Her Majesty "The American Woman"*

A royal series inspired by the Crown Jewels, crafted in the Golden Manner of Monet. Tiara 15. Sceptre pin 5; Rufteleer earrings 7.50, bracelet 10, necklace 18.50; Windsor necklace 10, bracelet 6. All prices plus tax. Each piece bears the signature of Monet. At better stores, or write Monet Jewelers, 6 West 32nd St., New York.



**HUDSON'S** HOWARD GREER collection, beautifully represented here by a costume that knows no curfew. Silk shantung wittily ruled with tape measures. Black with pink, navy with pink. Sizes 10 to 14. 225.00

# HUDSON'S
# WOODWARD SHOPS

DETROIT'S AVENUE OF FASHION



**FRECHTEL** master-tailors
a match-box suit—
the silhouette this Spring,
in navy worsted
bound with braid.
Sizes 10 to 16. 135.00




*SLIGHTLY HIGHER IN THE WEST

The first stitch of Spring, Adelaar's pussy willow blouse in Cohama's pure silk pongee . . . a decorative arrangement for suits and skirts, tied high and soft at the neckline. In beige, printed with brown, green, navy, grey or black pussy willows. Sizes 32 to 38. $9.95*. At Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; Neiman-Marcus, Dallas; Scruggs, Vandervoort, St. Louis; Kaufmann's, Pittsburgh; Roos Bros., San Francisco; J. W. Robinson, Beverly Hills, Los Angeles; Frost Bros., San Antonio. For store nearest you, see Vogue's Buying Guide . . . or write Adelaar, 525 Seventh Avenue, New York.

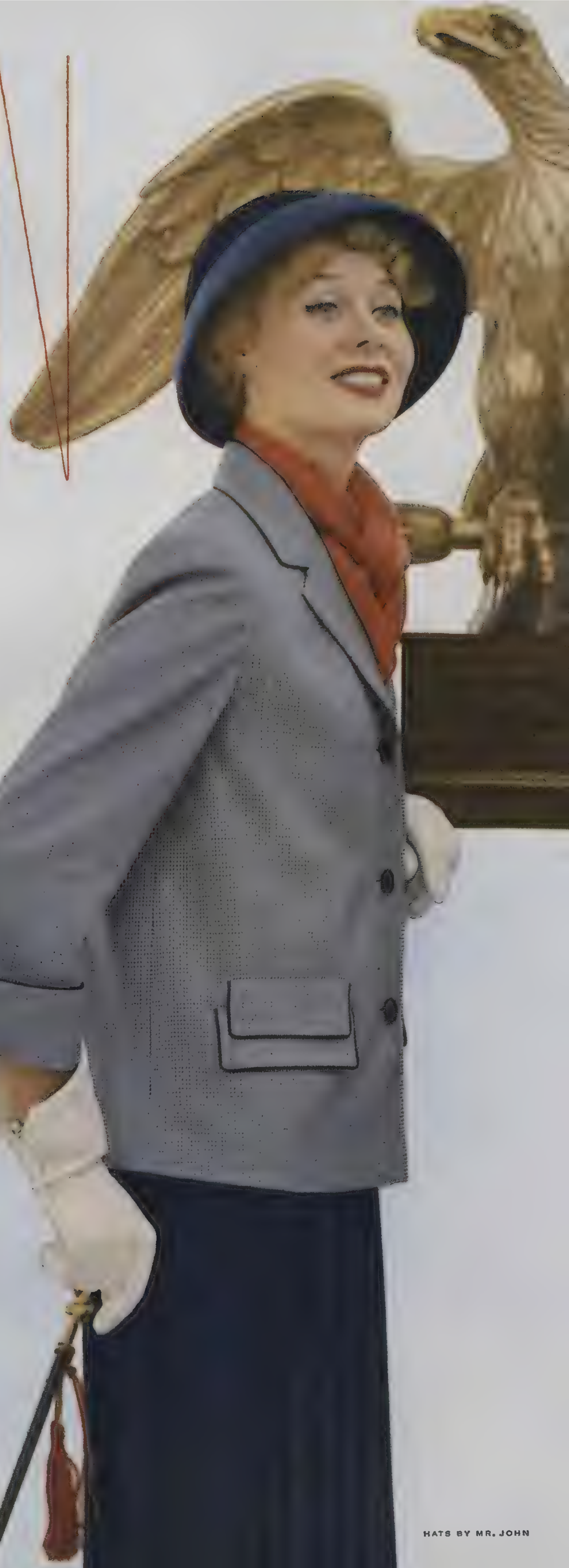



DESIGNS PATENTED COSTUME A SOPHIE ORIGINAL PHOTO BY NEPO

**CAPTIVE HEART...** cross your heart with scintillating brilliants captured in a golden lattice of treasured Trifanium. The pendant necklace, $10. The earrings, $10. The pin, $10. Prices plus tax. Not authentic unless stamped on the back with the name Trifari.

DU PONT

# DACRON



**Created for the American scene,**

Du Pont's modern-living fibers add a new dimension—practicality—to fashions for today's living.

This crisp suit in "Dacron" and wool by Natalie Nicoli is a beautiful example of this exciting idea.

Its smooth, firm surface is this spring's texture story.

Its ability to stay fresh and unwrinkled is a year-round joy. Alone or in blends, "Dacron" is easy to wear and easy to care for—a boon to your modern living.

DU PONT
REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
...*THROUGH CHEMISTRY*

HATS BY MR. JOHN



MYLON

DU PONT NYLON JERSEY

**Vera Maxwell makes a graceful dress,**
lines a wool coat with this new, printed nylon jersey
that's light as the powder on your nose.
Being nylon, the dress washes, of course—dries smoothly,
ignores wrinkles, *feels* wonderful! Your favorite
store has fashions for today made of Du Pont's
modern-living fibers. They're inherently right for
the life you lead—and inherently beautiful, too.

DU PONT'S
MODERN-LIVING FIBERS

ORLON® ACRYLIC FIBER  DACRON® POLYESTER FIBER
NYLON  RAYON  ACETATE

# AMERICAN GOLFER COTTONS...
# OR SAILING BLUE DENIMS
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American classics . . . cottons
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remarkable at these prices.





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# John Wanamaker

PHILADELPHIA

**BEN REIG** *perfects the*
*walking suit for Spring in a mixed*
*English wool with wonderfully subtle*
*undertones. $250.*

*At the TRIBOUT SHOP . . . Philadelphia's most fabulous fashion collection.*





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*in Nolde's*

## New LEG-O-MAGIC* colors

*You know that color can change your silhouette . . .*
*brighten your eyes . . . ripen your lips . . . lengthen your fingers . . .*

***Noldé Knows*** **How Color Can Make Your Legs More Beautiful!**

Our secret color formula is the result of many months of experiment and sixty-six years of experience. Now for the first time we offer it to you with a *written* guarantee. Leg-o-magic* colors were born of hundreds of experiments to find the illusive flattery-quotient that makes legs look lovelier. There are seven such Leg-o-magic* Colors in our Spring 1953 collection—every one created to make *your* ankles and legs more beautiful than they are!

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*Black-dyed Southwest African Persian Lamb -lightweight, lustrous, the modern persian lamb*

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BETTER SUITED TO THE AMERICAN FIGURE



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Golden cardigan coat of soft Italian worsted tweed by Tiziano. About 120. • Suit of Spanish wool..grey plaided with white, accented with crocus yellow. About 110.

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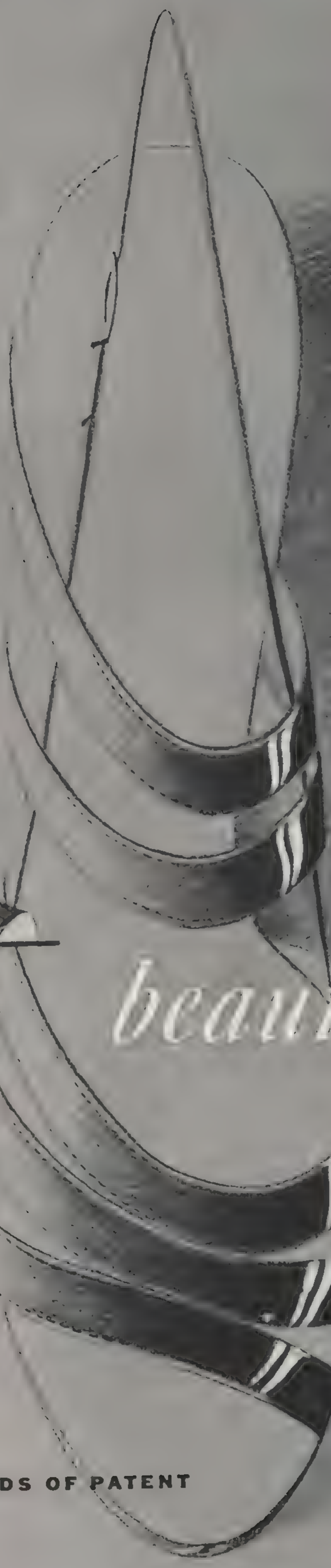
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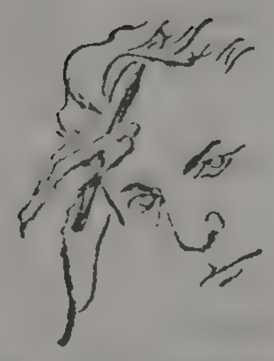
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Unmistakably

White Stag

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# ORIGINAL SAILCLOTH

An unmistakable flair for fashions that are fun.
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*Below right*, rib-jib jacket, $8.95; calfskinners, $5.50; crew hat, $1.95. *Left*, sta-bra, $2.95; bloomers, $4.95. Carry-all bag, $2.95.

*Original Sailcloth, Sanforized, washable, in Clean White, Sail Red, Summer Navy, Depth Green, Tar Black, Charcoal, Heavenly Blue, Pink Coral, Seal Brown, Sun Yellow, and Maplenut.*

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## .....*in ginghams by*

# Mission Valley



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*a must in the wardrobe of every smart woman...the more elegant you are the more you have. Rosenblum tailoring is world-famous... Rosenblum fabrics are superb. This suit is in heavenly 100% virgin wool pastel tweed 45.00...from a series of the finest tailor's suits in America...the best values...29.95 to 59.95...sizes 10 to 20 and petite sizes.*

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Hat Mr. John

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We like it for the lift it gives the important neutrals; beige and gray—the way it illuminates black and punctuates all the new prints that tell a spring story in black and white.

**1.** Thunder, the continental banded look, flattery personified, **10.95**

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HATS BY JOHN FREDERICS

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Left: In Forstmann's Milateen. Navy, black, beige or grey. About $85.
Right: In Botany Marchana. Navy, blue, black, beige or grey. About $60.

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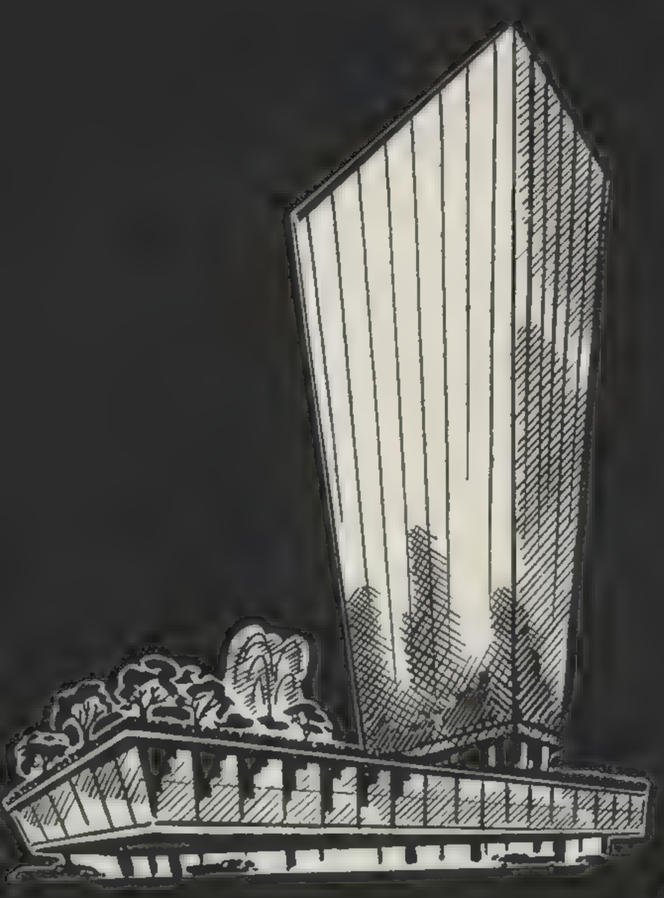
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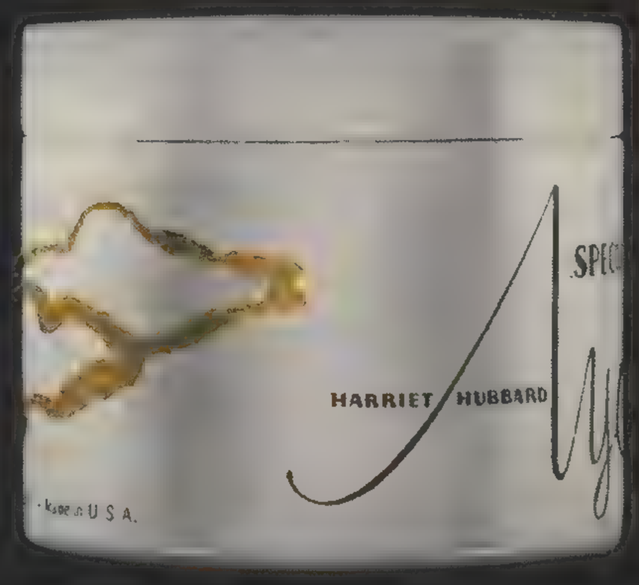

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LUXURIA CREAM—with Extrolan. Unsurpassed for cleansing quality, texture beautifying ingredients. 1.25 to 4.00



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# HARRIET HUBBARD




SPECIAL DRY SKIN CREAM—with Extrolan. For the noticeably dry skin that benefits by lubrication and massage. 1.25 and 2.50

the first basic advance in beauty care in years

# EXTROLAN

In Extrolan, Harriet Hubbard Ayer offers new, unsurpassed richness in every type of beauty cream you use. Up to now lanolin (derived chiefly from the wool of sheep) has been the best natural emollient known and, though cosmetologists recognized its limitations and allergenic defects, it has been the standard basic ingredient of beauty preparations.

Ayer, with the world-famous laboratories of Lever as the proving ground, sought a lanolin freed of its limitations. The result is Extrolan—a chemical compound formulated to have a close affinity to the human skin. It is non-allergenic and its softening, smoothing properties far exceed those of natural lanolin.

If you have sometimes wished that your present creams could do more, you owe it to yourself to try Ayer creams with Extrolan.




HAND CREAM—with Extrolan. Non-oily, disappears into skin as it protects and softens. 1.25 and 2.50

EYE CREAM—with Extrolan. Helps keep area around eyes soft, smooth, unlined. 1.50

*all prices plus tax*




In sheer wool or pure silk shantung. About $90.

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# Anglo Fabrics

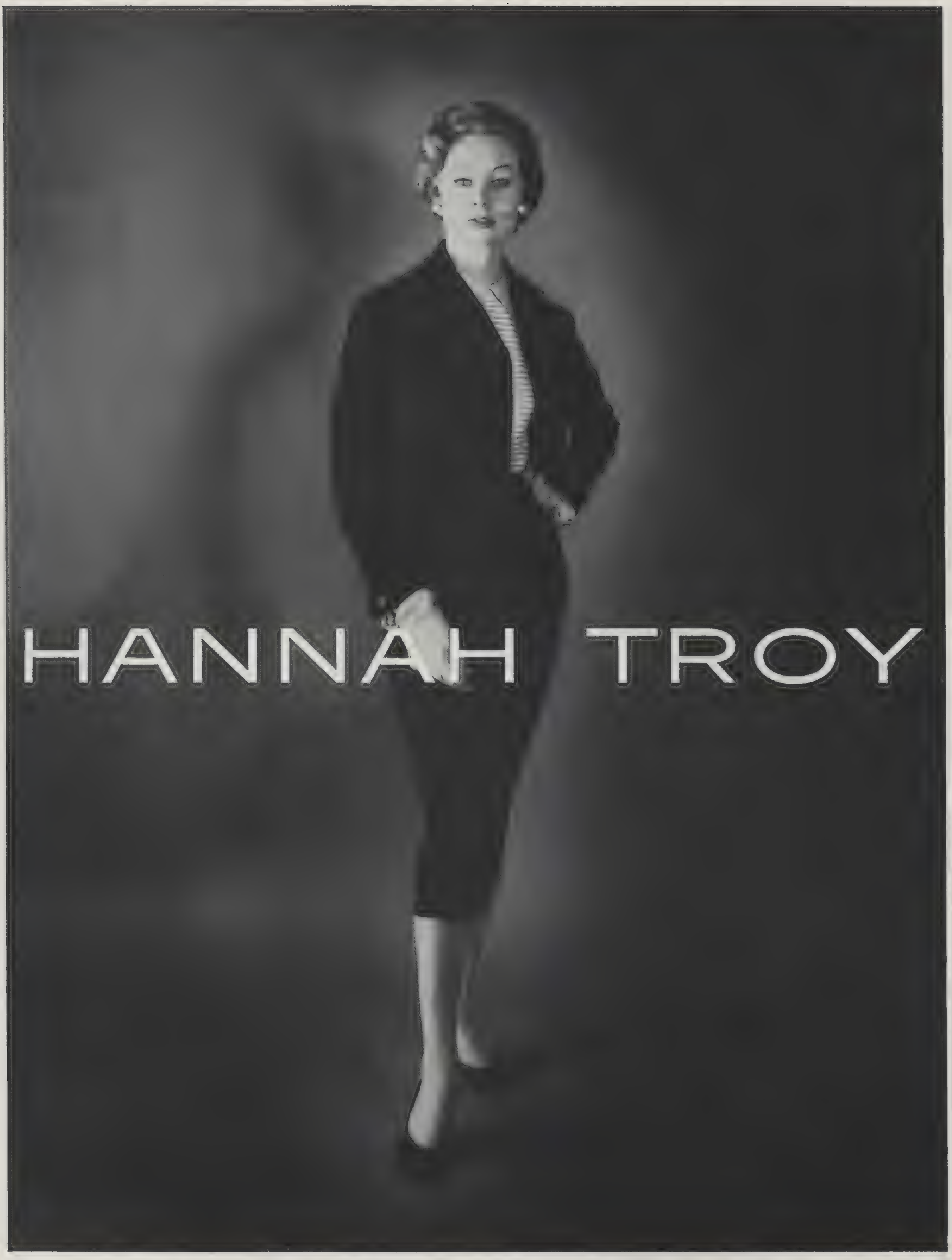



*Harry Frechtel selects Anglo's worsted*
*Mohair Fluff for two box coats*
*on the straight and narrow path to Spring fashion.*

HATS: JOHN FREDERICS

Frechtel

Harry Frechtel Co.
205 West 39th Street
New York 18, N. Y.


HANNAH TROY




# YOUR AMERICAN FIGURE

## has become the Figure of Fashion

Suddenly *you're* the pattern of fashion! Your own good looks, the *long* look, *fluid* line that's so strictly American it bars translation. Au 'voir to the exaggerated bosom . . . waist pinched, hips jutting. On a wave of new *American* designs, your own lovely line comes into its own!

Little box-suits with a shaft of a skirt—dresses that stem from a smooth, supple torso—plumb-line coats—the *costume* that comes by the sheath underneath! In all the news, *your figure* figures strongly—the lean, long-legged look that spells 'American' from Azuza to Zanzibar.

*Under it all*, you'll want a Warner! For just as American designers glorify the American Figure, Warner's has supported its cause for years, fitted it to fashion with divine comfort and freedom! The next five pages tell the tale, how Warner's molds *you* into the very mold of Fashion '53.



Bras, Girdles, Corselettes by **WARNER'S***

*At the nicest stores, here and in Canada*

WORLD FAMOUS FOR LE GANT* • A'LURE* • FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.



# Your figure bears watching, sweet,

**This-minute news**—fashions that *build* on your American Figure! So *long* on loveliness in tapered sheaths, skirts that fit close as a stocking . . . pleats persistently slim from collar to hem.

**Without exaggeration**—it's wonderful! The way Warner's takes this new view of you, simply coaxes your curves with supple elastics, smoothes every ripple into one *plumb*-lovely line.

**From midriff to minimum hip,** you'll take the good *long* look that's newest, *nicest* . . . in a Warner's that watches over your comfort every inch of the way.

## Bras, Girdles, Corselettes

WORLD FAMOUS FOR LE GANT* • A'LURE*



*A* long *view of the new Americana.*
*David Goodstein's tucked shirt-dress,*
*persistently slim from collar to hem.*

*Your* good long look underneath it all . . . a divinely flexible Warner's! With a 3-inch Sta-Up-Top to smooth your middle, a rayon satin elastic front and back . . . porous Leno sides to lure you into one free-flowing line. Pink, white. #640 . . . $18.50.

Warner's light, lovely stretchable A'Lure elastic bra, #1045 . . . $3.95.



You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 232.

# when fashion takes a good long look

**As American** as push-button living, the easy shirt-and-skirt. But, this year, with a difference . . . a leaner line that asks a little more of *your* figure to make it look like *less!*

**Your answer?** A Warner's that, in one easy step, goes a *long, long* way toward shaping a smooth hip—stretches down and around to keep pace with you.

**Where separates meet,** you've a lithe young middle, *gentled* in with Warner's unique accent on comfort . . . on keeping your native-born beauty the envy of the world!

by **WARNER'S***

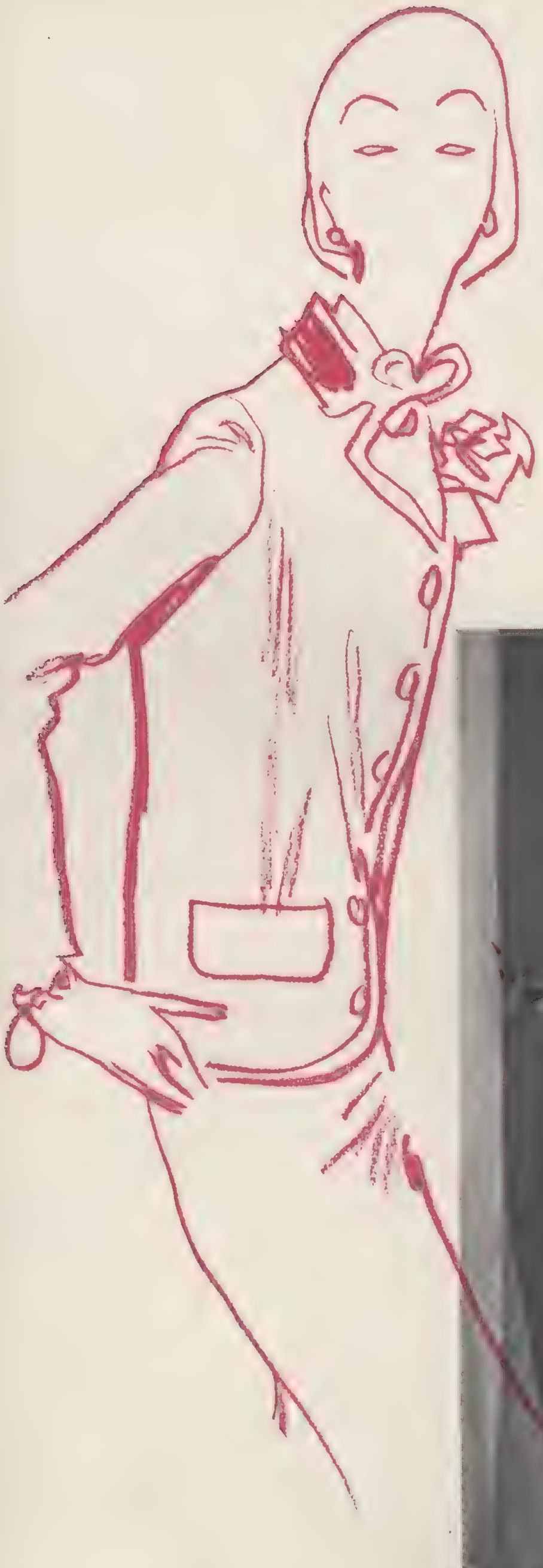
FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.



*One easy step* to a good long look, a blithe-weight girdle of airy Leno elastic and soothing rayon satin elastic. With a young minded two-inch Sta-Up-Top that never leaves your waist (Warner's exclusive beauty secret). Pink, white or black. #898-899 . . . $15.00.

For uninhibited shoulders, Warner's wired strapless, #2059 . . . $3.50.

*Point of departure for an American classic! The shirt and a skirt so precisely pleated . . . they take one good* long *look. From Haymaker.*



# The situation's fluid . . . but

**Suits sum it up best**. . . fashion's new rule! The easy, often oval-shaped jacket closing in on your hips, melding with the skirt into one slim *fluid* line.

**A line** that comes so *naturally* to your American Figure! Tapered beautifully from smooth middle to thigh . . . by a Warner's that never insists on . . . simply suggests your loveliest curves.

**Down to the last stitch,** Warner's *designs* with a difference. To fit you to fashions that go *straight* to the top . . . always guarding your comfort as the precious *American* possession it is.

## Bras, Girdles, Corselettes

WORLD FAMOUS FOR LE GANT* • A'LURE* •



*New American formula—*
*the Matchbox suit. A narrow jacket*
*closing in on a stick-slim skirt.*
*By Beni Claire of Paul Parnes.*

*Your* key to the new formula—one of Warner's newest, *supplest* girdles with a two-and-a-half inch high-waist. Fashioned of pucker-proof power net and shapely rayon satin elastics to ease you into the strictest skirt. In white only. #813 . . . $12.50.

Warner's bra with French-stitched cups, #2076 . . . $2.25.

# you'll go far on just one slim line

**It's an American Spring**—and fashion tells the time by the passing of the *hour-glass.* Going, going is the wee-waisted figure, the expansive skirt that made your hips so expendable!

**Even for late afternoon,** chiffons and lawns fall slimly—without benefit of petticoats. Now there's but one prop for your charms, a smoothing Warner's.

**In one unfelt swoop,** you're lovely! For Warner's knows just how to perfect American Figures—with blithe elastics and original designs—so uninhibited they're a Fifth Freedom in themselves!

## by WARNER'S*

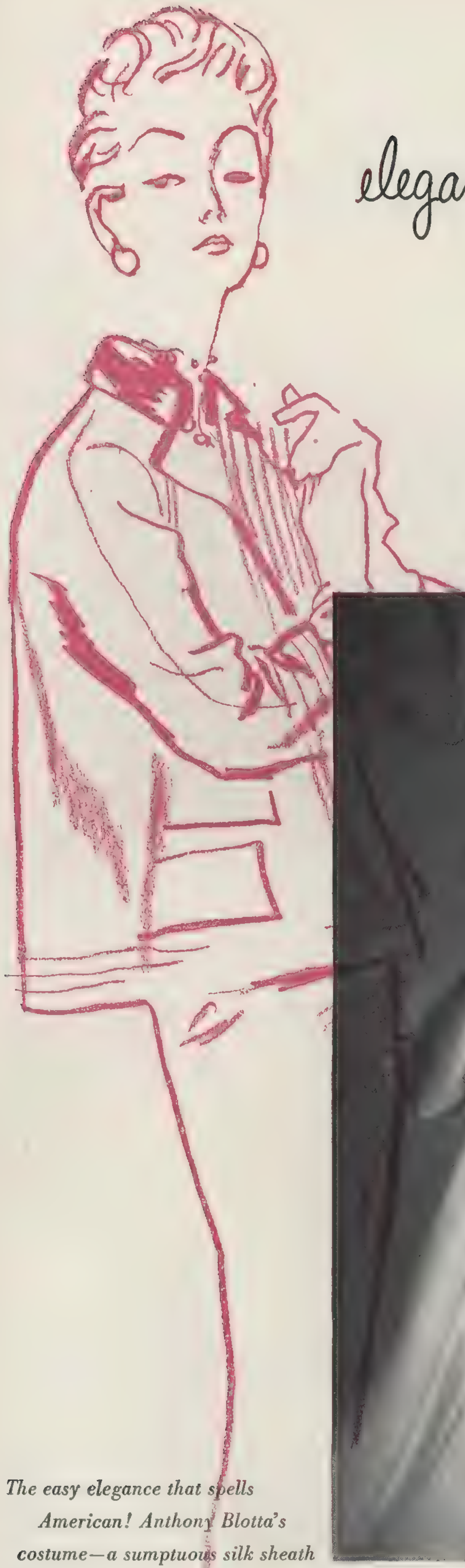
FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.



All in one *unfelt* swoop, you're smoothed by our strapless corselette. A Warner Original, ever-watchful of your comfort . . . in airy embroidered nylon marquisette and nylon elastics. Three-quarter bra that turns down for decolletes. White or black. #3311 . . . $25.00.



*Charming cotton lawn,*
*independent of petticoats . . .*
*falling into one slim supple line.*
*From Arkay Jr.*



# Happy end to the day
# elegance made easy—the American way

**For evenings out,** the *costume* comes in! A sheath-full of charms, often as elegant as the trailing gown . . . strictly American in its easy, adaptable ways.

**Under it,** new Warner Originals take their cue, rise high to hand you one totally lovely line! So light and lacy, their effect seems almost miraculous . . . and so it is for Warner's weaves its witchery with our own American miracles, orlon* and nylon.

**All to idealize** your American Figure —with the fashion flair that's made Warner's mean *wonderful* everywhere.

## Bras, Girdles, Corselettes by WARNER'S*

WORLD FAMOUS FOR LE GANT* • A'LURE* • FREE-LIFT* • STA-UP-TOP* • WARNERETTE* • *REG. U. S. PAT. OFF.



*The easy elegance that spells American! Anthony Blotta's costume—a sumptuous silk sheath to praise your figure, its little cloak collared in mink.*

*As elegant* and prophetic as the fashions it underscores! This newest Warner Original, rising a fabulous five inches above your waist. Finest power net front and back. The sides—an exquisite tracery of nylon-and-orlon* lace. Black with white-threaded lace or all white. #977 . . . $37.50.

Warner's matching A'Lure bra—divinely stretchable! #1077 . . . $7.50.



You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 232.

from the

# Nancy Tucker

"FRENCH LINE"



A



B



C

## Conversation-makers in Nylon...

*Spring speaks with a French accent in this trio of prize-winning designs in sparkling white Nylon tricot, blessed with luscious, lavish val-type imported French Nylon Lace. They wash and dry as fast as you can say "Nancy Tucker" ...and are incredibly priced at a tiny* $7.95

*Sizes 32 to 38.*




*Send this handy order blank to nearest store listed*

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Rich's, Inc.....Atlanta, Ga.
J. L. Hudson Co.....Detroit, Mich.
J. W. Robinson.....Los Angeles, Cal.
John Wanamaker.....Philadelphia, Pa.
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• Please send the following Nancy Tucker Blouses.

*Style A*.....*Size*.....
*Style B*.....*Size*.....
*Style C*.....*Size*.....

Enclosed find $7.95 for each blouse ordered, plus city and state sales city taxes, if any.

Name.....
Address.....
City.....Zone.....State.....

*or write:* NANCY TUCKER, INC., 1375 BROADWAY, NEW YORK 18, N. Y.



You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 232.


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... famous for their incomparable bra-slip.
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... lingerie that is fashion in silhouette, in color and in fabric.
... at fine stores everywhere or write:
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LINEN
The sort of dresses men like to take
to lunch or dinner . . .
Don't look just beautiful . . .
look distinguished as well . . .
In Sichel's sleek, imported pure linen,
blessed by being crease resistant.
Henry R
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Joyce
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The news that's blazing the country . . .
this vigorous
but seductive 100% Nylon by Joyce . . .
Make sense with style . . .
Look the way you dream of . . .
Look the way that is remembered.
Rosenfeld
as well as stores in the U. S. A.

Her eyes as stars of twilight fair,

Like twilight's, too, her dusky hair,

But all things else about her drawn

From May-time and the cheerful dawn.

YARDLEY

a language of loveliness

Fragrances
Aids to Beauty
Bath Luxuries

# MOUTH-FILLING WORDS

BY CAROLINE DUER

Hotspur, addressing his wife, says (to my great content):

"Heart! You swear like a comfit-maker's wife! . . .
Swear me, Kate, like a lady, as thou art,
A good mouth-filling oath; and leave 'in sooth.'"

Well, I am not so learned in oaths as I could wish to be, but I do like mouth-filling words. They need not, of necessity, be long like, for instance, "blatherskite"—a fine, upstanding word to sling at anybody—but they must be solid.

Blatherskite, as it happens, is from an old Scots song, "Maggie Lauder," which the American soldiers took a fancy to during their war for independence and appear to have forgotten, with a good many other noteworthy things, since then.

A "blunderbuss" seems to me much more explosive than a pistol, and "Beelzebub" twice as alarming as the Devil. "Rascal" and "rapscallion," words constantly used by my two grandfathers over their Madeira, and generally when referring to old acquaintances, were well and favourably known to me from early childhood. "Scalawag" belonged in this group, as, I think, did "nincompoop," "numbskull," and "curmudgeon."

"Rambunctious" and "cantankerous" rumbled in the nursery. We had both English and Irish nurses and I do not feel sure to which nation to ascribe which word. I can't commit myself about "obstreperous," but "recalcitrant" certainly belonged to the French governess; "scandalous," "monstrous," and "abominable," to a teacher of English who had some cause to object to the behaviour of her class. Where "chuckle-head" came from I don't know, but it was in constant usage among my companions and myself; so was "scrumptious" for anything we liked, and "revolting" for anything we didn't.

The weight of words seems to be interesting. Even short ones like "grudge," "budge," "fudge!" (an expression of great contempt) are like stones to throw rather than mere sounds to utter.

On the other hand, to "bamboozle" must be more fun than to cheat and less likely to land one in prison. "Buxom" conveys a charm which fat entirely lacks; and "beholden," a kind of high graciousness in accepting favours which is missing in thankfulness.

To be "belated" of a "blusterous" night on a "boisterous" sea would appear more exciting than merely to find oneself in a bad blow off the coast at bedtime; and to "absquatulate"—a purely American expression—after an acrimonious discussion suggests a nimble furtiveness beyond that of simply leaving the scene of a quarrel. "Scurrilously," "blackguardly," might be used here.

"Necromancy" perhaps requires more paraphernalia than magic, or wizardry, or sorcery; at least one supposes so, but since the dictionary calls it "an art for predicting the future by means of communication with the dead," some extra hocus-pocus should be allowed it.

"Lackadaisical" has a delightful sound, conveying much more than affectedly languid. And "dastardly" is a mouth-filling word—if ever there was one—unhappily to be used about a great many controversies in the world today. "Pandemonium" would describe most of our quite unnecessary squabbles, of which the Powers Above (if any exist) must be heartily tired.

"Obsequious" reminds me pleasantly of what an editor with a sense of humour once said to me when I was remonstrating at the telephone about changes he had seen fit to make in my manuscript. He declared he had misunderstood my meaning and was "bowing and backing with his shoes in his hand." Could anything have propitiated an author more, or more readily made her see herself as possibly in the wrong?

"Pestiferous" has a good sound quality; so has "scurrilous." "Rapturous" overflows delight. "Nimble," "niggle," and "nuzzle," are pleasant, cosy words not half enough used.

Of course spelling has always been a great drawback to me as an author—even the small amount of an author I am. But I have long since ceased to be ashamed about my shortcomings and am as amused as anyone else could be to think how many minutes I once spent looking up "tradition" under "tru."

There are words in use today that I detest. Why does anybody have to attach an "ly" to over? You are "over-heated," "over-anxious," not "overly." Why has the word "quietened" appeared for "quieted"? Why has "disinterested," which means without self-interest, taken the place of "uninterested" which means without any interest at all?

Why does anyone think it necessary to ask "Do you have"—whatever it is, from a book to a brother—when "Have you" is all that good English requires? Absurd! Ridiculous! Preposterous! Almost calamitous! If one could "squelch"—another solid-sounding syllable—that sort of vulgar refinement, it would be no catastrophe. I have just thought of the good word "disgruntled" which, though from the seventeenth century, adequately describes my state of mind at the moment of writing what perhaps no one will be "benevolent" enough to read.

My dictionary, by the way, has been split, rent, and cracked up the back in my strenuous endeavours to attain the correct placing of letters. It is the Concise Oxford and very dear to me.




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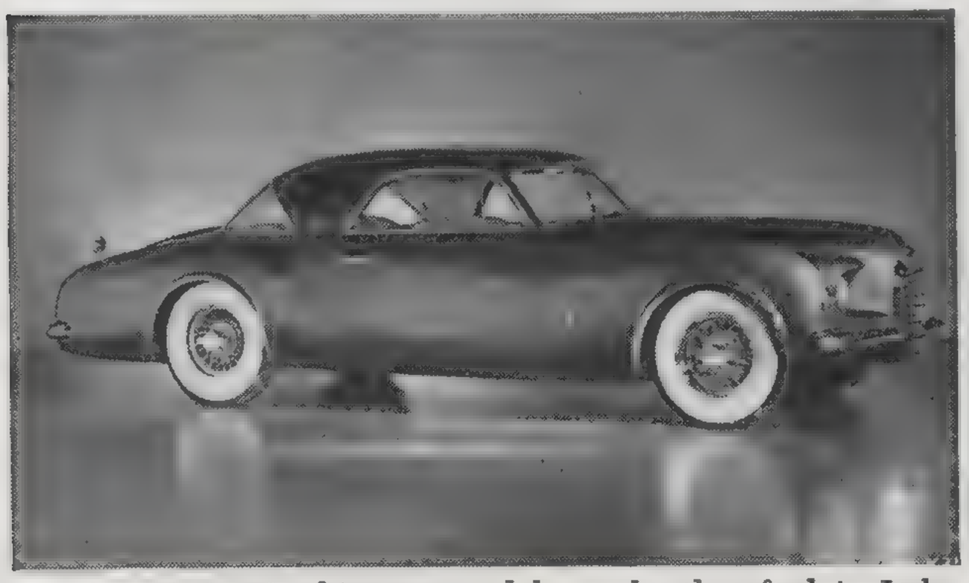

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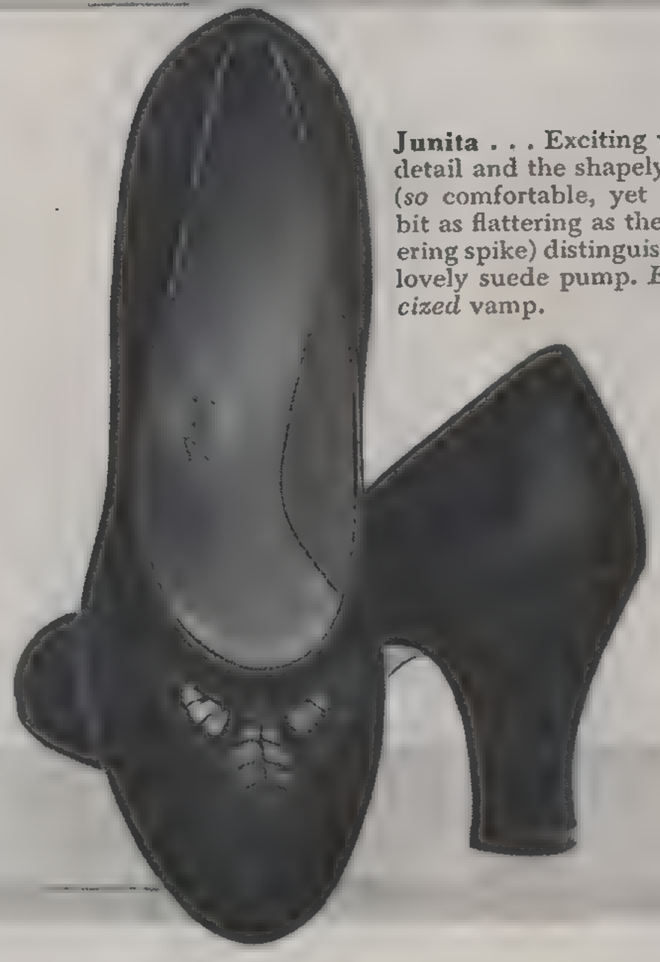


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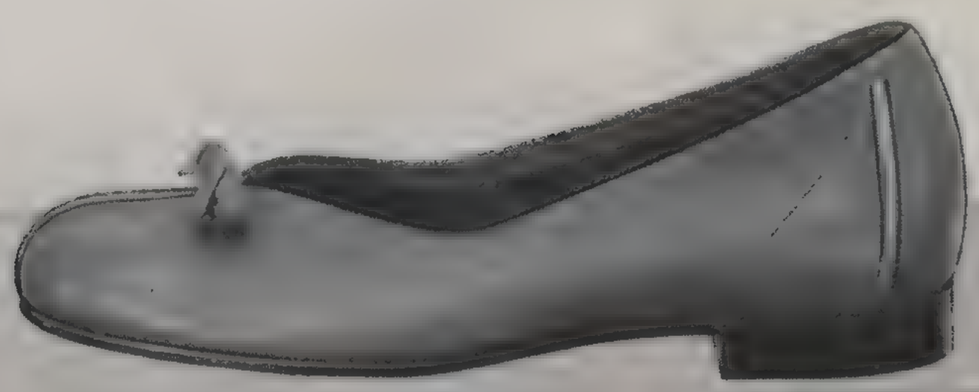
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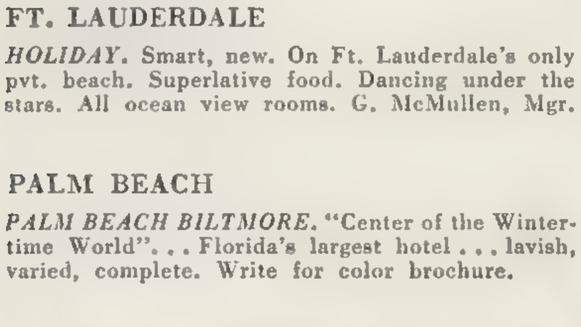
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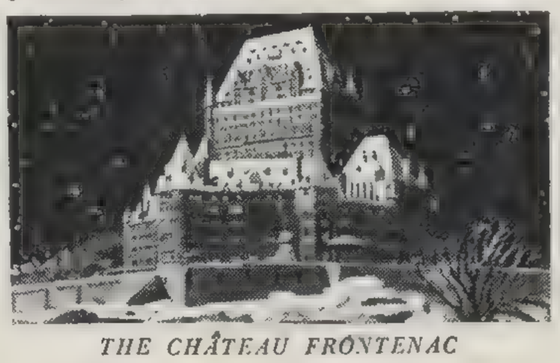
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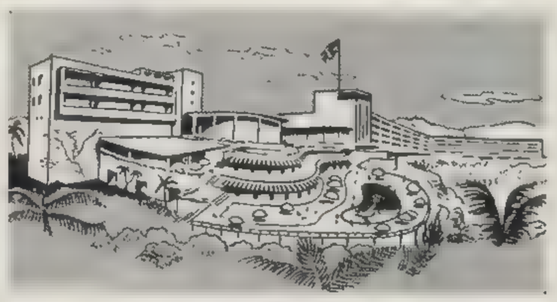
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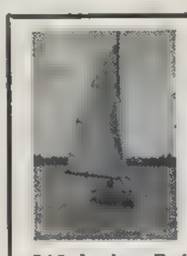
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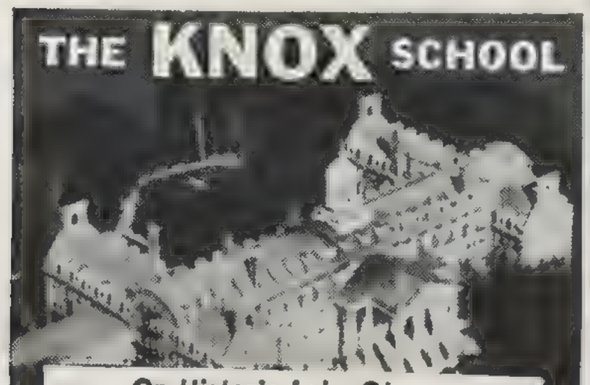
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Schools for your son, your daughter, are listed in the pages of Vogue's School Directory. Write to the heads of these schools for catalogues and other information. If you possibly can, visit them while they are in session. Should you need assistance in finding the right school to meet your particular requirements, write to Vogue's School Bureau, 420 Lexington Avenue, New York 17, N. Y.

*Name*_____

*Address*_____

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*Boy*_____ *Girl*_____ *Age*_____ *Grade*_____

*Present school*_____

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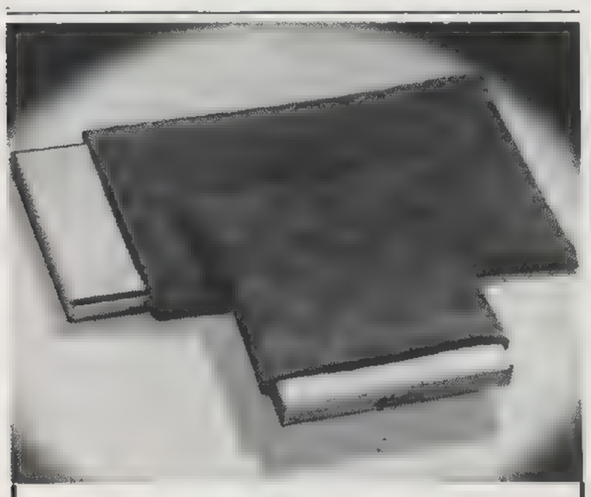
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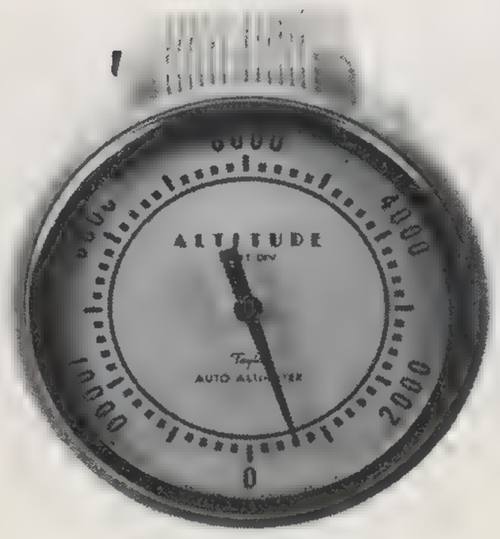

# SHOP





*Left:* Magic carpets of woven steel to give your car a running start on icy streets. Four layers built together, 5" x 27", to place under the rear wheels. $1.95 a pair ppd. The Pecks, Box 3513, Merchandise Mart Sta., Chicago 54.

*Right and below:* Three useful car accessories. Top, an altimeter to attach inside the car. Price varies with altitude range: to 5,000', $9.36; to 10,000', $10.40; to 15,000', $12.48; all tax inc.
Centre, a car compass with dials sealed in liquid against magnetic interferences and jolts. $4.95. Below, a portable double red reflector built into a folding metal case. Excellent safety device to carry always in case of midnight stalls. Can be seen for ½ mile. $5.
All at Lewis & Conger, 1152 6th Ave., N. Y.










*Left:* "What did I do with...?" The answer's here. A polishing cloth, windshield scraper, key ring, comb, whisk broom, and bottle opener all folded neatly into a fake leather case. $2.95 ppd. Del Hagens, 1936 Palmer Ave., Larchmont, N. Y.

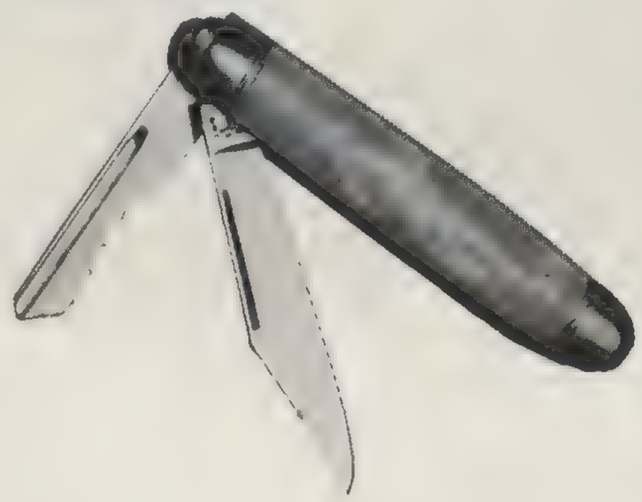
# HOUND

## . . . new ideas afoot




*Left:* To keep locks from freezing, especially those on car doors, anti-freeze in a special tube. Use ¼ of the tube per lock. Effects guaranteed to last a year. 80c, ppd. Bodine's, 444 E. Belvedere Ave., Baltimore, Maryland.

*Right:* A safety second key (cut to order) is one blade of this knife. Send key number with order. $1.39 ppd. Ross Associates, Box 3107, Baltimore 28, Md.





*Left:* For cars that require distilled water: a portable water distillery. Put ordinary water in top, only pure water drains through. Makes up to 20 gallons. $2.25 ppd., Felwin Inc., 11146 S. Michigan Ave., Chicago.

*Below:* Look away—through this broad view mirror. It clamps onto regular car mirrors, filters glare. In two sizes: for windows 38" and under or 40" and wider. $5.95 ppd., Skylark Corp., 3834 Willat Ave., Culver City, Calif.



MIEHLMANN



*Left:* For the back seat driver, a neat little shopping bag. Made in Italy, of nylon thread, it folds into the palm of one hand but opened will hold many packages. $1 ppd. Distant Horizons, Dept. VM, 2 Lenox Ave., Mt. Vernon, N. Y.


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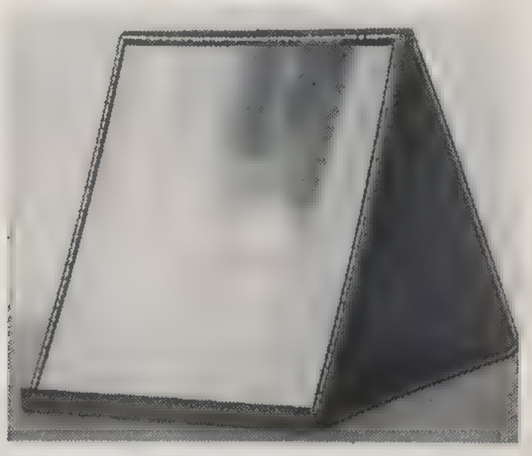
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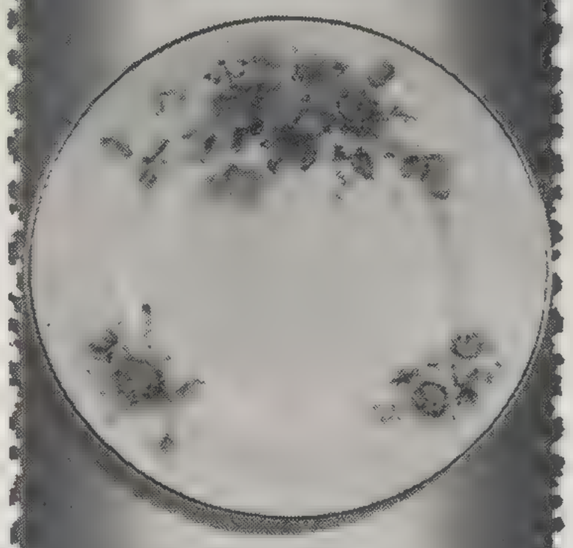



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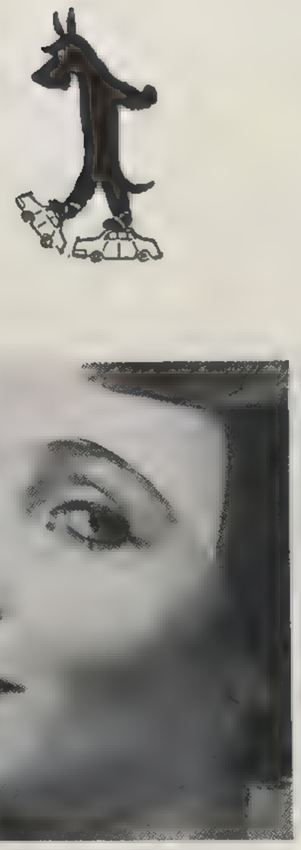
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# SHOP

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# HOUND

## *. . . new ideas afoot*



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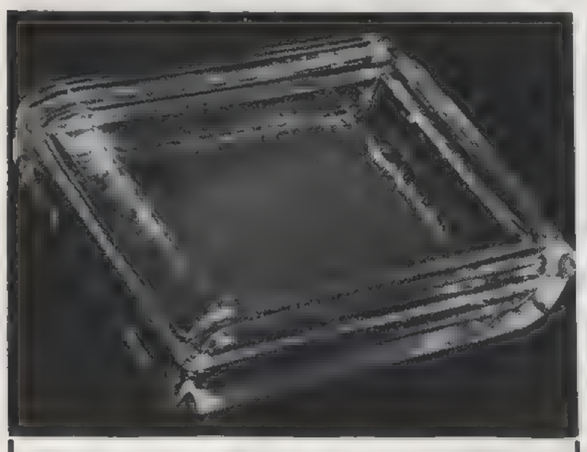
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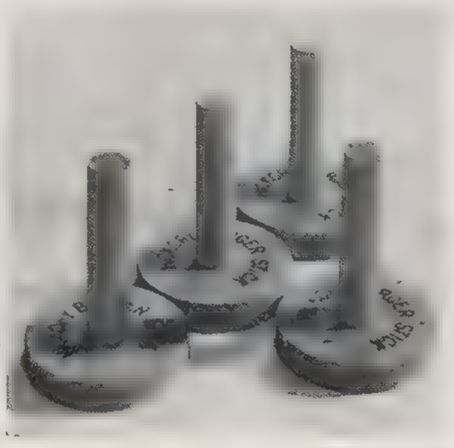

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*...north and south*

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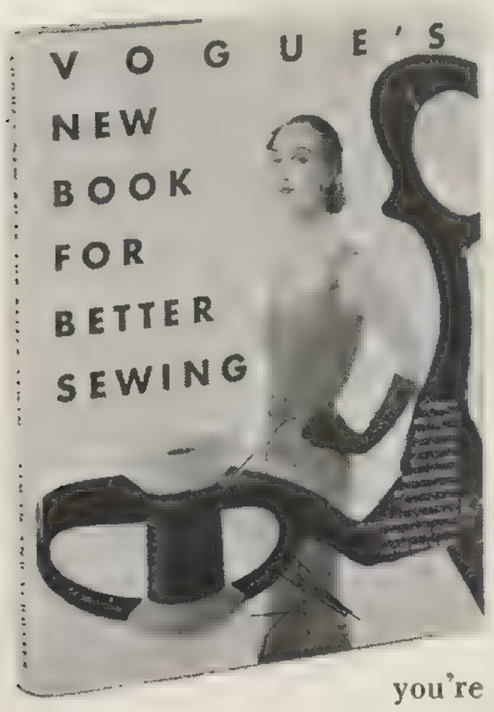
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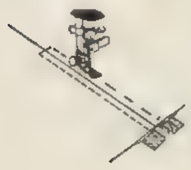
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# VOGUE

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*New York* *Paris* *London*

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*Vogue's eye view of* THE #1 CAR *in an issue of cars*

This is the car with the biggest trade-in value. This is the car that runs on love. It will never break any speed records. It isn't sleek and beautiful. It hasn't got rising, falling, half-magical tops or seats, or mouth-watering upholstery.

This is the Red Cross Bloodmobile. It goes only where it is asked, and it's only asked* by the warm-hearted and generous. This year, when it is called, it will collect whole blood for the men in Korea, and blood from which the gamma globulin—which prevents paralysis in children stricken with polio—is extracted.

At this moment there is an urgent, instant need for a minimum of five million pints. For five million pints of your heart's best. No. A figure that big makes one deaf. Forget it. Just look at your own wrist, there, where the blue vein bumps over the tendon, and realize that that is another's life running in your wrist. Or not.

**The Bloodmobile services donors at plants, factories, colleges, and local organizations. It arrives with a full complement of doctors, nurses and volunteer aides, and all necessary equipment. Other donors go as always to their local Red Cross Blood Donors' centre.*



# *AMERICA—*

# *BEHIND THE WHEEL*

1953 DODGE CONVERTIBLE;
GOLD AND DIAMOND EARRINGS BY CARTIER;
SIDE CALOT BY SALLY VICTOR;
PHOTOGRAPHED BY BLUMENFELD



This Americana issue is full of cars—not only because no one can imagine America without cars, but because we think automobiles are beautiful and invaluable, and have opened up vistas of the mind, the eye, and the understanding. Ask any newcome arrival from Europe what strikes him most about America, and he'll answer, "the women—and the prevalence of cars." And he'll be half (if not entirely) right. Because out of a theoretical 75,000,000 cars in the world, 43,894,000 are here in the United States, and out of our 64,400,000 drivers, almost 18,000,000 are women.

But behind this America full of automobiles is the long, long procession of those men and women who walked; who paced off our history, step by step. Men in heavy-soled boots made in Holland leaped from the *Mayflower's* dinghy, calf-high into wet sand; and the women and children followed and followed and followed, into the woods of Massachusetts, the pine forests of Maine, the wilderness of Vermont. They walked. Who had a wagon? Who had a horse? They walked in a year what we walk in a lifetime. Plodding, striding, tripping, pacing, running in panic, running in joy, they walked a land into a living colony. Clumsy Connecticut boots pounded a deer trail into a highway. Buckskin moccasins (traded from a friendly tribe) beat a river course into a wagon trail in the Northwest Territory. And the English shoes of the Lost Colony at Roanoke stumbled into oblivion and eternity. Our history was walked into being, by feet that stepped the distance from East to West, pacing the heavy-hooved oxen, wearing out the iron-rimmed wagon wheels, walking the United States into existence.

# *1953 spring fashion:*



# *the American choice*

It's there this spring, as always—the world of variety in American fashion. That's because our fashion, like our nation itself, is a melting pot: of ideas born and bred here, and other ideas, "naturalized" in America, that first saw the light of day in Paris, London, the Italian cities, Spain, and (a more recent phenomenon) in Sweden and Ireland. Here, now, some of the fashions that Vogue thinks the American woman will choose for herself from, literally, a world of choice.

The slender silhouette: that's the general line we think she'll take—suits, coats, and dresses with the figure of the ideal American girl, tall and slim and supple. The history of this new line is typical of how many a European silhouette is "naturalized" here in America. Slenderness—the trend away from the sharply clenched waist and frankly admitted hip—actually got its start in a Balenciaga collection; the French couturier broke the postwar mould radically when he showed his famous low-hipped middy dress in 1951. *But*, in order to get its U.S.A. citizenship papers, this new slenderness first had to be softened, feminized, Americanized—and because now it has been (see pages 154-159), Vogue thinks that slenderness, American slenderness, will be America's choice this spring. Still to be full, some late-day skirts, some evening skirts, the skirts of some prints, of summer dresses.

The pale town costume: that's sure to be chosen, if only (but not only) because it's such a tonic sight to see on a city street on a grey February day. The costume for town, fresh-faced in pink, *(Continued on page 229)*

The imitative print *(opposite)*: the choice, Vogue predicts, of many American women this spring. Here, imitating the spots of the snow-leopard, a jacket that jackets a slim dress with a low, tied-to-order neckline. Everything, heavy silk in tones of beige: testimonial to the fact of still another spring fashion—pale shades for town. An Adele Simpson costume, this was featured in the recent March of Dimes fashion show at the Waldorf-Astoria. About $165. Costume and turban, at Altman. Costume, also Garfinckel's; Harzfeld's; Neiman-Marcus. Kislav gloves, at Best's. Jewels, by David Webb. "Orange Fire" lipstick, by Helena Rubinstein. At the top of the page, the 1953 Studebaker, one of the new automobile fashions—others, throughout this issue.

RAWLINGS

# *Blooming this February: fresh-faced pinks*

Going to be a fashion if only because
it's so tonic: pink for town *now*,
when the scenery's so grey.
The pinks here, picked for
their fresh complexions
(a bloom on one; a blush on the other),
and worn with hats that contrast—
pinkly, orangely.

*This page:* Famous new silhouette,
dress and matchbox jacket,
the jacket extra-short here
and the colour fresh for February—
pink with a powdering of
coral and violet.
It's a costume with a
convertible clause:
take the jacket off,
and the sleeveless sheath
is a dinner dress.
British tweed costume, and hat;
both, Hattie Carnegie.
Also: Frost Bros.; I. Magnin.
*Facing page:* About-to-be-famous
coat, for its décolleté collar,
its softness, bigness,
colour—coral wool under a
heavy bloom of pearl grey,
giving an opaline pink impression.
By Ben Zuckerman in
Ducharne wool. Saks Fifth; Filene's;
Neiman-Marcus. Hat, John Frederics.
*Both pages:* Verdura jewels;
and fresh-faced faces
achieved with the new Creme Puff
by Max Factor Hollywood, a cake powder
with a built-in make-up base.

RAWLINGS



# *American slenderness: the fashion*

Photographed with vintage cars



OPPOSITE, DRESS AND STOLE AT SAKS FIFTH; THE DAYTON CO.'S AND THALHIMERS. THE CAR, MR. RAYMOND LOEWY'S FAMOUS LINCOLN CONTINENTAL. THIS PAGE: DRESS OF DACRON-AND-WOOL, A HELLER FABRIC, LINED WITH RAYON TAFFETA. LORD & TAYLOR; BONWIT TELLER, PHILA.; L. S. AYRES. CAR: A CORD OF LEGENDARY CHIC. BOTH HATS, BY MR. JOHN.

*Facing page:* Dress with the figure America's famous for—slender, supple, and tall. Of grey lightweight wool, the waist wound with white paper taffeta and stuck with a huge red rose. For emphasis-by-contrast, a stole of impressive size, of the same grey wool. By Maurice Rentner.

*This page:* The slender American figure again, this time in grey mesh—one of the most alluring day dresses ever cut, its bodice wrapped and tied high. Lined in grey. By Oleg Cassini.



*This page:* The costume—here with this year's slenderness, this year's paleness. The coat, cut very like a man's evening overcoat, of beige cashmere with a lining and lapels of beige satin. By Lo Balbo. The dress, by Harvey Berin: slender, also, and beige, also, and of Forstmann wool with a white linen collar.

*American slenderness*



*Here:* The tunic dress, a line that Traina-Norell loves and repeats, with variations, in every collection; this season's variation—the tall, slender, supple American silhouette, the soft grey wool jersey falling close to the figure.

OPPOSITE: COAT AND DRESS AT HENRI BENDEL; SAKOWITZ; I. MAGNIN. THE CAR, A 1934 PACKARD—THE FAMOUS "12." THIS PAGE: TUNIC DRESS AT HENRI BENDEL; WOOLF BROTHERS; I. MAGNIN. THE STUTZ CAR—THE HOOPERATER OF ITS DAY—1932.

RUTLEDGE



# *American slenderness*

*continued*



*This page:* The greatcoat, slendered, so that all the room is still there but the look is tall and slim and very American. In front, a double-breasted yoke; the back, low-belted; of black and white checked woollen. By Conti.

OPPOSITE: COSTUME AND RONAY BAG AT BERGDORF GOODMAN. COSTUME ONLY AT HUTZLER'S; THALHIMERS. THE CAR: "SIXTY SPECIAL" CADILLAC, VINTAGE 1938—STILL SUPREMELY ELEGANT. THIS PAGE: COAT OF STROOCK FABRIC, AT LORD & TAYLOR; GARFINCKEL'S; WANAMAKER'S, PHILA. ANDREW GELLER SHOES. MUNSINGWEAR STOCKINGS. 1938 NOSTALGIA: THE CORD CONVERTIBLE.

*Opposite:* Slender coat, a fall of tucks; slender skirt; a neat silk blouse—this is the costume endowed with the ideal American figure. By Trigère, in a lovely, soft shade of natural wool, the lining and blouse made of beige silk surah peppered with black dots.




Retractable Moose trophy (for unsuccessful hunting trips).

Humane Insect-deflector

Non-functional front-trim, styled for romance.

Secondary bumper

Disposable primary bumpers.

DEVICE for collecting random steam from city manhole-covers. Guided by steam-attracting synthetic suet pudding.

Fully-floating Moon-Rocket Jet-Power with Space-Cadet play-seat for Junior.

## "THE DYNALICIOUS LUSH-O-MATIC" AMERICAN CAR

suspected by Rowland Emett, the famous *Punch* artist;
he drew this especially for Vogue while recently in New York.

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Think-o-matic Steering 9 feather-light controls

T-V.-conditioned vision

Seats carried on air-conditioned Cloud

Deflected insects released unharmed.

LUGGAGE CARRIED AERODYNAMICALLY

Parkeasy Dinghy for city use

Magnetic Glamour-strips (to re-customise your car daily)

Air-conditioning, Heating plant, & Rumpus-room for restive passengers

DYNALICIOUS LUSH-O-MATIC DRIVE. (Zestful cocktail cherries, whirled around, & smothered with lashings of whipped creams, topped off with tangy Whitworth nuts).

Retractable Barbecue set

OF THE FUTURE,

BY PERMISSION OF THE PROPRIETORS OF "PUNCH"



REFLECTED IN A CAR MIRROR,
A NEW PART OF CITY TRAFFIC:
THE SEMI-FITTED SUIT.
BLACK-AND-WHITE-FLECKED
HERRINGBONE TWEED; LINEN COLLAR.
BY HANDMACHER, $75. THE SUIT,
THE KORET BAG, WHITE PIGSKIN GLOVES
BY ALEXETTE-BACMO, ROMAN STRIPE
STOCKINGS, NEWTON ELKIN SHOES—
ALL, FROM LORD & TAYLOR. SUIT, ALSO
HIMELHOCH'S; THE DAYTON CO.
HAT BY JOHN FREDERICS.

ON THESE SIX PAGES

# *American slenderness: the suit-fashion*

Here, we're taking a six-page constitutional for the good of the whole wardrobe. Walking through these pages are the suit shapes that will be 1953's smartest, and therefore most useful; the ones bound to leave a lasting impression (even on car mirrors, it seems). What's smartest is the slender figure. What's essential is the narrow skirt (if it can't pass through the eye of a needle, doubt it). What's been x-ed out, completely, is the suit with a full skirt, roundly padded hips, wasp waist. Now: Since skirts are narrow, jackets shape the news: *First,* the narrow oblong jacket we call the matchbox jacket (if you read your January Vogue, you couldn't miss it). *Second,* the little box-top jacket—a freshly-packaged bolero. *Third,* the fitted jacket in one form or another. Either a truly fitted jacket, or the semi-fitted jacket (see the opposite page) that calls for a whole new set of instructions to the fitter: go easy; leave some leeway at the waist . . . more leeway. *All* in all, the 1953 suits shape up this way: a look of smoothness, slenderness, lightness, and—a word that's seldom used—comfort. For some of this, the fabrics deserve a special program note: never before have the smooth wools been so lightly firm; never before have tweeds had such a lacy lightness.



THE BOX-TOP SUIT—ITS JACKET
A NEWLY-PACKAGED FORM
OF BOLERO. IN CREAMY WOOL,
BY WILLI, ABOUT $99.
BONWIT TELLER; GARFINCKEL'S;
L. L. BERGER.
TRICORNE PILLBOX, TIE SILK—
THEREFORE AN ANY-SEASON HAT.
THIS, BY MR. ARNOLD.

FRANCES MCLAUGHLIN



THE SEMI-FITTED SUIT—
HALF CARDIGAN, HALF MATCHBOX.
BY LARRY ALDRICH, OF NAVY-BLUE
WOOL SERGE; LINEN BLOUSE. $155.
BONWIT TELLER; HUTZLER'S; HUDSON'S.
SALLY VICTOR HAT.

FRANCES MCLAUGHLIN



THE CLOSELY-FITTED SUIT,
NARROWLY BUTTONED.
BY BEN ZUCKERMAN,
OF GREY STRIPED SHEER WOOL;
$165. BONWIT TELLER;
MONTALDO'S.
LACY STRAW HAT, MR. JOHN.



THE MATCHBOX SUIT IN STEEL BLUE,
THE JACKET, ANGORA WOOL,
THE SKIRT OF GABARDINE.
BY SEYMOUR FOX;
WOOLLENS BY FORSTMANN. $155.
JAY THORPE; THE DAYTON CO.
VERA SCARF, ALSO JAY THORPE.





THE SEMI-FITTED SUIT, CURVED JUST
AT THE EDGES. BY CARMEL, OF FORSTMANN
TISSUE TWEED; ABOUT $135.
SAKS FIFTH; TITCHE-GOETTINGER.
BAG BY LUCILLE, AT SAKS FIFTH.
SILK CLOCHE BY IRENE OF NEW YORK.

THE CURVED BOX-TOP SUIT, THE JACKET FIRMED
WITH PIQUÉ LINING. A BEN REIG DESIGN
OF GREY WOOL; $275.
AT BONWIT TELLER; FROST BROS.
CALFSKIN BAG BY KORET
ALSO AT BONWIT TELLER.

# *American suit-slenderness* continued



FRANCES MCLAUGHLIN

LEFT: THE MATCHBOX SUIT TOUCHING
JUST AT THE HIPS. BY ROTHMOOR,
OF MIRON LIGHT GREY WOOL;
ABOUT $80. AT RICH'S;
WOODWARD & LOTHROP;
FREDERICK & NELSON.
BRIMMED LINEN HAT, MR. JOHN.

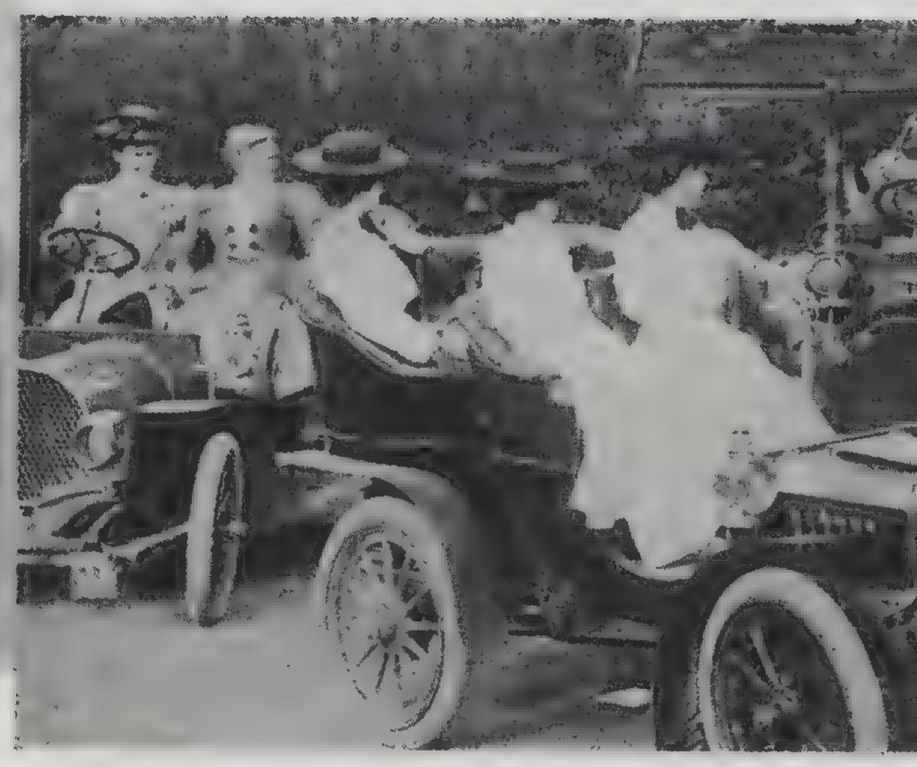
RIGHT: THE BOX-TOP SUIT,
WITH ITS OWN PIQUÉ BLOUSE.
BY MAURICE RENTNER, IN SMOOTH
NAVY-BLUE WOOL; ABOUT $315.
STRAW CALOT BY DIOR—NEW YORK.
BOTH, BONWIT TELLER.
SUIT, ALSO AT HIMELHOCH'S.




The cover of Vogue's 1910 motor issue, a driving costume.




Automobile headlight—1910 model.





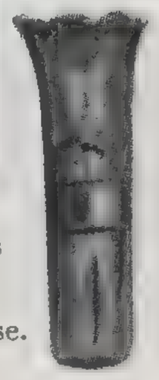
# Vogue's *1910* Motoring Issue



Goggles with eyelids, 1910 version of a motoring must.

*Left:* "The motor restaurant," a folding table and all "provisions for a wayside meal."

*Right:* "Luxurious adjunct," a motor vase.





*Left:* A club of early women drivers, "—only organization of its kind in America."



*Above:* A Baker Electric, perfect vehicle for "The round of calls . . . the run to the reception."





You may step from your motor into any assemblage of smartly gowned women with a feeling that you are dressed in perfect taste, when your gown and coat are made of one of the *"Genuine R & T Silks."*

Fashion advertising centred on modish new automobiles.

A Gunther's fur ad: Coats for "Evening, Street or Automobiling."

# Fashion in the new cars

What do the new cars look like? Ride through this issue and you will see many of them. On the whole, look for more glass, tops becoming almost all-window; look for lines suggesting European sports cars—in the Cadillac El Dorado convertible; Buick Skylark; Oldsmobile Siesta; Lincoln Capri; Packard Caribbean; and Studebaker's clean low lines. A Kaiser sports car, out later this year, goes well beyond customary design in beautiful spare lines.

What do they drive like? Easier and easier. Automatic transmission is standard equipment in almost all American cars, even in low-price fields. Power steering is optional in many cars, and some, like Packard and the king-sized Chryslers, throw in power brakes; on many other models they are optional. Power steering and brakes mean that hydraulic power does most of the work for you.

Is there more leg room, more headroom, more trunk space? In proportion, 1953 cars run about the same as '52's; some have grown slightly longer, some lower. The Studebaker reaches only 56″ high, lower than a Citroën. Makers seem to have gone as far as possible in the trend to bigger and bigger cars.

What colours are cars? The range becomes vast, with emphasis on different coloured top and body. Oldsmobile offers sixteen solid colours, forty-nine two-colour combinations.

What's new in cars' inner workings? More and more horsepower. Cadillac has 210; Lincoln, 205. Four Lincolns recently were the first stock cars to place in the 1933-mile Pan-American race. To the average driver, the winning virtue is not speed but the fact that they are built to hold the road well. New cars carry 12- instead of 6-volt batteries to cope with more gadgets. (Men buy most gadgets.)

What's this automatic dimmer? An Autronic Eye dims headlights when confronted by a bright light, turns them back up again when the light passes. The dimmer is optional and extra cost in most General Motors cars.

Are cars really air-conditioned? Cadillacs, Buicks, and Oldsmobiles have a Frigidaire unit that literally cools (not just fans) the interior.

Who has the wire-spoke wheels? With many manufacturers, like Chrysler, wire wheels are optional. Buick's Skylark convertible, Cadillac's El Dorado, Packard's Caribbean come with them.

Are there any American little cars? Nash is making the *(Continued on page 231)*

*MOVING FORCES IN DETROIT—BEGINNING ON THE OPPOSITE PAGE:*

*EIGHT ACTIVE MEMBERS OF THE DETROIT JUNIOR LEAGUE,*

*PHOTOGRAPHED WITH 1953 CARS*

*Opposite page:* Mrs. Walter B. Ford II who was born a Ford and married a Ford; she is the granddaughter of the late Henry Ford and her husband belongs to the *other* great Ford family of Detroit. Small, enormously energetic, she is active in the Church Youth Service of the Junior League, and on the board of the Ford Hospital. She and her industrial-designer husband and their four children live in Grosse Pointe. Here, standing by the 1953 two-door Ford sedan, she wears a soft tweed box suit designed by H. & E. Shapiro. The suit, at Hudson's; Altman; Famous-Barr.

*MRS. WALTER B. FORD II*

*THE CAR, A 1953 FORD*



# Moving forces in Detroit *continued*

***MRS. HERBERT V. BOOK, JUNIOR***

***THE CAR, A 1953 OLDSMOBILE***





*MRS. JOHN NICHOLAS McLUCAS*

*A 1953 NASH*

*Above:* Mrs. McLucas was born in Japan, educated in China, and spent the war, interned with her child, in China. Now a staunch Detroiter, she is the wonderfully effective and tidy-minded President of the Detroit Junior League. With that job, if she didn't have a car she'd need wings. Here, standing by a 1953 Nash (designed by the Italian, Pinin Farina), she wears a jersey box-jacket costume by Larry Aldrich. Hudson's; Rosette Pennington.
*Below:* Mrs. Chapin is one of the best sportswomen in the country. Aside from the standard sports, she is also a trainer and handler of English setters and springer spaniels. and showed in the mid-west Field Trials this autumn. Aside from that, she is a member of the Children's Hospital Board, and aside from *that,* has managed to bring (and beautifully) up four children. The car, the new 1953 Hudson Super Jet, low (you step *down* into it) and sleek.
*Opposite:* Mrs. Book, an exceptional beauty, is very active in the Junior League Players (they put on children's plays in the public schools among other things). Here, with the new Oldsmobile, which has road manners built right in this year (the headlights dim automatically), she wears a wool box-jacket suit by Mary Stevens. Hudson's; Henri Bendel.



*MRS. ROY C. CHAPIN, JUNIOR*

*A 1953 HUDSON SUPER JET*

# Moving forces in Detroit *continued*

*MRS. FORBES HOWARD,*

*AND A 1953 CHRYSLER*



*Below:* Mrs. Webber, photographed here with two of her children, in the new 1953 Lincoln, which has, among other innovations, a fascinating electric seat-adjustment that goes up and down, forward and back, prettier than a carousel. Mrs. Webber and her husband are both warmly and selflessly interested in that group of charities which comes under the name of United Foundation; they both like hunting, fishing, and sailing, and Mrs. Webber is a very active member of the Board of Directors of the Detroit Junior League. Plus that, there's the small matter of four children. *Opposite:* Mrs. Howard is one of the busiest women in a city where civic-mindedness seems to be the rule. Her particular concern is the Junior League Welfare Fund, which is actively concerned in more projects than you can count on two hands. At that, she and her husband manage to get away every skiing week end. Here, standing by the new, entirely redesigned, 1953 Chrysler (which is wearing its hem line one inch lower this year), she wears a gently-fitted wool suit and stole by Davidow. Hudson's; Lord & Taylor; I.Magnin. Ever-present-accessory: her camera.



PENN

*MRS. JAMES B. WEBBER, JUNIOR,*
*AND A 1953 LINCOLN*



*MRS. ALVAN MACAULEY, JUNIOR*

*A 1953 PACKARD*

*Above:* Mrs. Macauley is, among others things, Chairman of the Women's Committee of the Founders Society of the Detroit Institute of Art—where she receives and arranges exhibitions; and, like many Detroiters, she's an ardent skier. This year she is taking the eldest of her three daughters skiing in Austria and Switzerland. Here, we've taken her picture in the 1953 Packard, which has windows and top that rise and fall serenely—and electrically. *Below:* Mrs. Howard (whose picture you see on the previous page), here seen through a 1953 two-door Plymouth sedan, with a one-piece curved windshield. (Fashion Editor's note: smartest thing on wheels this year—wire spokes.)

*Opposite:* Mrs. Fisher, a pale-honey blonde, is the mother of three children, lives in Grosse Pointe, and is one of those faithful Nurses' Aides that the Hospital can, and does, count on. Photographed here with a 1953 Cadillac four-door sedan (that's the flash of wire spoke wheels you see under the fender skirt), Mrs. Fisher wears a coat by Lumay in Warren of Stafford fleece; tweed cardigan and skirt by Toni Owen. Hudson's. Coat, also Bonwit Teller. Suit, Altman.

*MRS. FORBES HOWARD*

*A 1953 PLYMOUTH*



*MRS. ALFRED J. FISHER, JUNIOR*

*THE CAR, A 1953 CADILLAC*



PENN



Mrs. William Seward Webb,
daughter of William H. Vanderbilt,
with her son, J. Watson Webb;
painted by Munzig.



Mrs. H. O. Havemeyer, who gave fabulous European art to the Metropolitan Museum,
with her daughter Electra, now Mrs. J. Watson Webb, founder of the Shelburne Museum of Americana;
painted by Mrs. Havemeyer's great friend, the American painter Mary Cassatt.



A Vermont 1830
schoolhouse, transplanted
to Shelburne Museum;
its original
yearly rent, one
kernel of corn.





George Washington,
a late 18th-century
wood carving, a treasure
of Shelburne Museum.
Washington's aide,
General S. B. Webb, raised and
commanded "Webb's Regiment,"
fought at Bunker Hill
and Princeton.



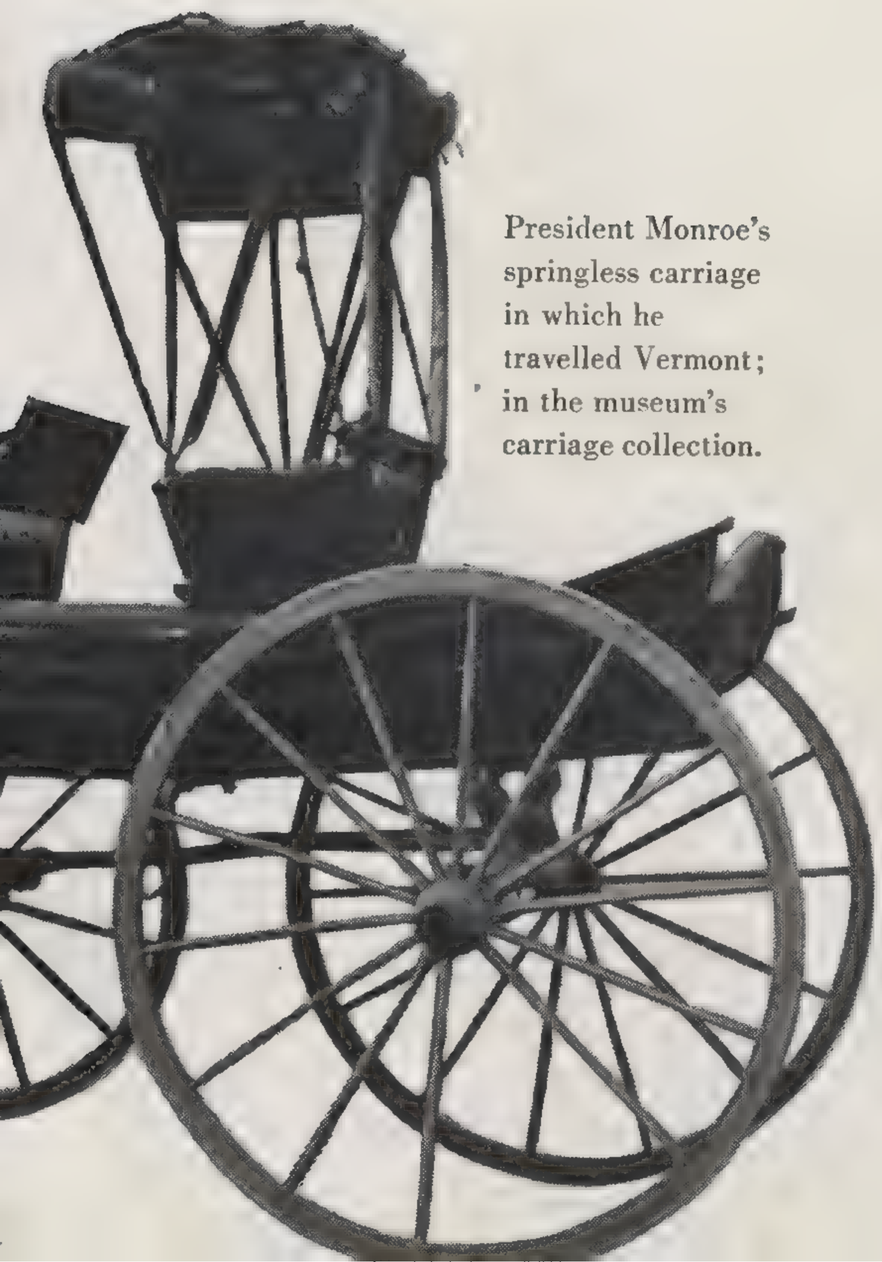


Mr. and Mrs. J. Watson Webb at "Brick House," Shelburne, with their family. Front row (*left to right*) : Mrs. John C. Wilmerding; Mr. and Mrs. Samuel B. Webb; J. Watson Webb, junior; Mrs. Dunbar W. Bostwick; Mr. Bostwick; Samuel B. Webb, junior. Back row: John C. Wilmerding; John C. Wilmerding, junior; Mr. and Mrs. Webb; Mr. and Mrs. Harry Webb; Holly Webb (daughter of the S. B. Webbs).

# THE NEW SHELBURNE MUSEUM

Vogue presents the first photographs and story of the strange and beautiful Vermont Museum of Americana founded by Mrs. J. Watson Webb.

BY ALLENE TALMEY



President Monroe's springless carriage in which he travelled Vermont; in the museum's carriage collection.

"Starting a museum is like getting into a bear trap," to Mrs. J. Watson Webb, who is still struggling within her trap. Her museum is a miracle of magpie collecting. It includes a covered bridge, a lighthouse, the Ticonderoga—the last side-wheeler in the world, still delightful for summer boating on Lake Champlain. It also includes superb collections of pewter, china, dolls, glass, quilts, toys, hooked rugs, bonnets, carriages, hat boxes with views of early Yale College, and even one country store. All this has been gathered by Mrs. Webb, an extraordinary woman of taste and energy, with an appetite for Americana which goes deep, especially considering that at eighteen she bought her first painting, a small Goya of a child with a flower, in Madrid, while her mother, the equally extraordinary Mrs. H. O. Havemeyer was buying El Greco's (*Continued on page 181*)

Sternboard Eagle,
carved in pine; from the
museum's superb
eagle collection.

In Shelburne's beautiful collection of tradesmen's signs, these for a sign painter, a butcher, a stable, a tavern.



Milliner's shop, a doll show case, one of twenty or more intricately, accurately, charmingly documentary.












HERBERT
MATTER



The exquisite Berlin, made for Dr. Webb in Paris by the great coachmakers, Million et Guiet; at the right the tufted beauty of the heavy satin interior.



Weather vane of sheet iron, cut in Indian hunter silhouette; one of many Webb weather vanes.



## THE SHELBURNE MUSEUM *cont'd*

portrait of Cardinal Don Fernando Niño de Guevara, now in the Metropolitan Museum.

For some seventy years the Webb family has lived at Shelburne where all the Webb houses look over Lake Champlain to the blue haze of the Adirondacks. That region was first opened up in a "fairy tale of railroading" by Mrs. Webb's father-in-law, Dr. W. Seward Webb, a spade-bearded sportsman who travelled this country in his private train as though the United States were his own 5,000 Shelburne acres. Sports, art, and American history are all soldered together in the story of the Webb and the Havemeyer families. And it is at their confluence, where the Webbs and the Havemeyers meet, that the new Shelburne Museum has its being.

From the Havemeyer side comes much of Mrs. Webb's collecting passion. Her father, the able, powerful, and portly head of the American Sugar Refining Company, began the great Havemeyer collection (he hung his Rembrandts in the library) and Mrs. Havemeyer, a charming, amusing woman with amused eyes, amplified it by buying not only El Greco's "View of Toledo," and Goya's "Majas on the Balcony," but also the largest number of Degas' owned at that time in this country. With courage and perception she bought Ingres, Courbet, Manet, Cézanne, Renoir, Daumier, Corot for her New York brownstone house with its grand staircase, its heavy *(Continued on page 182)*



Dr. W. Seward Webb, with his eldest son, J. Watson Webb, wearing a hat like a Gainsborough beauty's.



J. Watson Webb, the greatest left-handed polo player, ever, a ten-goal man who played on three U. S. International polo teams, all winners.

FREUDY

Dr. Webb's fabulous hackney breeding barn (about 1900); one of the largest hackney stud farms then.



## THE SHELBURNE MUSEUM, *cont'd*

marble mosaic floors, and its hideous and fashionable Tiffany glass. Although the Havemeyers never touched American art, they bought in the normal way of their period European and Oriental art, much of it eventually going to the Metropolitan Museum, which considers the Havemeyer Bequest among its most valuable. While Mr. Havemeyer had the force, Mrs. Havemeyer had the leverage. Her method consisted mainly in saying a horrified, "Harry, you wouldn't *do* that." When he gave their son the Roman name, Horace, she gave their daughter (now Mrs. Webb) the Greek name, Electra. Later, when she worked for women's suffrage, Mrs. Havemeyer was not too gentle to picket the White House—for which she went happily to jail for three days, then in modest triumph toured the country pleading for "Votes for Women."

Henry Osborne Havemeyer, who died when his daughter, Electra, was eighteen, made three statements which she has always remembered. Just before his death, he said: "Boss, take care of your mother." Earlier he had said: "Never mind if you fall down a ladder; it only counts how you get up afterwards." Between those two statements, he said: "Remember, if you have the courage of your convictions, carry them through."

Electra Havemeyer Webb, now a small, delicately boned, white-haired woman of sixty-four, who talks easily and generously about the Museum, but rarely about herself or her family, has had the courage of her convictions, says she has fallen down the ladder a couple of times. With remarkable celerity, she picks herself up. Like both her parents, she is a collector, but like her father, she is also a sure and delicate shot. Somehow she has managed to combine these two accomplishments easily. Last August, for instance, she returned from a few weeks' grouse shooting in Scotland with her husband to Shelburne for more work on the Museum, for further consultations with Edith Halpert of the Downtown Gallery, who has helped in rounding up some of the tradesmen's signs, the weather vanes, and other folk art. Some mornings at six, she and Mr. Webb would leave "Brick House" to go duck hunting on Lake Champlain, stopping off perhaps on the way home for her to see how mat-



Mr. and Mrs. H. O. Havemeyer, the parents of Mrs. J. Watson Webb.



Three famous paintings in the Havemeyer Bequest at the Metropolitan Museum. *Right:* El Greco's "Cardinal Don Fernando Niño de Guevara." *Below:* Degas's "Rehearsal on the Stage." *Far right:* Courbet's "Woman with a Parrot." (Mrs. Havemeyer, who bought and loved it, kept it in hiding, as too daring for her friends.)



ters went with the lighthouse going up on the Museum grounds. Early in December, she came down to New York to the apartment with its famous French Impressionist paintings, to arrange for the large and beautiful dinner dance the Webbs gave in honour of one of their twelve grandchildren, Lillian Bostwick. Early the next morning the Webbs left for three weeks of quail shooting in South Carolina.

When Mrs. Webb goes back to Shelburne early in March, the Museum life will start again. She will walk the place in constant supervision, gaily and authoritatively discussing where an old building will newly go, rearranging the china in the cabinets. When the horseshoe barn went up, she saw that it had the right ripened apricot colour. For the barn, now almost full of carriages, was originally meant to hold the magnificent collection of Vanderbilt carriages that are still on the Webb estate. There, polished and glittering, stand the Berlin, the Rockaway, the Park Drag which Mrs. Webb's father-in-law, Dr. Webb, drove at coaching parties, the charming *calèche*, that open, graceful carriage in which Admiral Dewey and Dr. Webb, after the Battle of Manila, drove around Vermont and in which Mrs. Seward Webb, with her daughter-in-law, Electra, often rode on Fifth Avenue.

To Electra Webb's husband, J. Watson Webb, Shelburne is home, for he was born sixty-eight years ago about ten miles from his own Georgian "Brick House," now worn and comfortable and filled with parts of Mrs. Webb's collections. (In the corners glitter those great glass witch balls, richly pink or blue, or swirled with white.) The house has a loved shine, the slow accumulation of mementoes, of a riding, shooting, hunting family. Now gaunt and tall, and rather silent, J. Watson Webb, chairman of the Masters of Fox Hounds Association of America (one of the high honours in the sporting world), no longer has the Shelburne fox hounds, spends his Shelburne *(Continued on page 227)*





# The twenty years...1933-1953

BY RUSSELL LYNES

To some of those who look at us from abroad, who do not understand our temperament, our way of doing politics, our delight in throwing pop bottles at the umpire, and our horse-trading, the recent election was cause for alarm. We know better. We may squabble but we do not turn back. As the editors of *Fortune* have said, our way of life is a permanent revolution. What America wants and has always wanted, whether it is machines or entertainments or arts or politics or clothes or even ideas and ideals, is not yesterday. It is today and tomorrow. It is *good old modern.*

This last phrase was thrown at me recently when my twelve-year-old daughter proclaimed the end of an era. She had been to a country fair with some contemporaries and by tossing nickels into a ring filled with glittering glassware she had won a small plate with scalloped edges. She brought it home and presented it to her mother with a slightly scornful "Do you want this?"

"I don't think that's so bad," her mother said. "It has a sort of pleasant Victorian look."

"Not for me," the child said. "Give me *good old modern.*"

So that was what had become of the fight that the Museum of Modern Art had been waging for a little over two decades with such intensity. The struggle, it seemed, was over. Modern was no longer a fighting word; it was merely a period style, comfortably ensconced in the twelve-year-old way of looking at the world. It was less than two decades ago that two friends and I (they were both architects) ordered a shipment of Aalto furniture from Finland. It was bent plywood and very modern and also very inexpensive, and we all felt very advanced. Now most of it is in the cellar, not because it isn't still handsome, but because most of it was uncomfortable. The discomfort seemed unimportant at the time. It was the idea that was important. "Give me



THE INAUGURATION, 1933: Covarrubias' drawing for Vanity Fair. Left to right, the outgoing Vice-President, Charles Curtis; Ex-President Herbert C. Hoover and Mrs. Hoover; incoming Vice-President John N. Garner; the new President and Mrs. Franklin D. Roosevelt; Chief Justice Charles Evans Hughes.

good old modern," indeed! It was a cause.

Since 1933 causes have risen like waterspouts in a troubled sea and swept on until they collapsed in the crosscurrents of political, economic, literary, artistic, and scientific winds. The sea was indeed troubled in 1933, but the skies were not completely overcast. The "noble experiment" at least was over. The day after Roosevelt's election *The New York Times* proclaimed: WETS IN CONTROL IN BOTH HOUSES. So much for bathtub gin and applejack cocktails and Al Capone. It scarcely seemed possible. Why, it even meant legitimate jobs for some of the fourteen million unemployed, and legal hang-overs for a great many others. But other clouds had just begun to gather on a far horizon. In late January of 1933 Adolf Hitler, after two unsuccessful tries, was made chancellor of Germany. While we were wondering what the new administration might do to help us pull ourselves up by our bootstraps, Germany seemed a very long way off and Hitler looked like a comic-opera version of Mussolini. We found out soon enough that the face that supported the silly little moustache also contained eyes that burned with hatred and ambition. Or perhaps we found out too late.

But the Big Cause then was at home. There were breadlines. There was the bank holiday when many Americans suddenly discovered that they could charge a hamburger and a cup of coffee at the corner drugstore. That summer I got a job driving a car for a company called Europe on Wheels; the publishing firm where I worked (and which had given me and all its other




**THE INAUGURATION, 1953:** Hirschfeld's drawing for Vogue of the group on the Capitol steps. Left to right, the outgoing Vice-President, Alben W. Barkley; Ex-President Harry S. Truman and Mrs. Truman; the incoming Vice-President, Richard M. Nixon; the new President and Mrs. Dwight D. Eisenhower; and, offering the laurel crown, Chief Justice Frederick M. Vinson. Mr. Hirschfeld has omitted Covarrubias' hovering angels, added an eagle and scroll.

employees two ten per cent cuts in salary in the first three months I was there) was glad to be rid of me for the slack months. I paid my own way to Europe (about $150 round trip in student third class) and, when I got back, the office stationery had a blue eagle and the initials NRA printed on it. Another noble experiment. The Supreme Court called it off. To many people anything seemed worth a try, but to some "that man in the White House" was "a traitor to his class."

In the early thirties "class" had a new sound to Americans. Those were the days when the novel of social significance, James T. Farrell's *Studs Lonigan* and John Dos Passos' *U.S.A.* and John Steinbeck's *In Dubious Battle* seemed to come to grips with the problems of the famous "third of a nation." It was about to be the day of the W.P.A. theatre project, and W.P.A. guidebooks, and W.P.A. post-office murals by the dozens. Never has art been produced in America in such wholesale lots, probably never so much good and so much bad. The cause was the cause of the common man.

But Americans can take their causes seriously and still laugh at them. The ILGWU in the mid-thirties staged a revue which was good enough to go on the road (I saw it in Philadelphia) called *Pins and Needles,* and the hit tune was a spoof named "Sing Me a Song of Social Significance." The Gershwins rode roughshod over the political scene with their satire on elections, politicians, and especially vice-presidents in *Of Thee I Sing* starring Victor Moore, Lois Moran, and William Gaxton. A great many more people were reading *Anthony Adverse* and *Gone with the Wind* than the novels of social problems. The more sophisticated members of the populace were either amused or shocked when Salvador Dali was pushed or fell through the plate-glass window of Bonwit Teller's in the name of Surrealism. Less sophisticated and probably more agile Americans were learning a new dance called "The Big Apple."

From the time Spain exploded in 1936, war has never been out of the air. The New York World's Fair with its tremendous Trylon and Perisphere flew its flags and shot its sky rockets over Flushing Meadows in an atmosphere that was superficially gay but basically ominous. The Fair was scarcely a symbol of world amity, although its theme was peace, but *(Continued on page 218)*

# People are talking about...

PEOPLE ARE TALKING ABOUT... The new government .... How columnists and commentators snatched the *Two's Company* joke: "Ever since Eisenhower was elected, have you noticed how pushy the rich are getting?" ... Federal Civil Defense's realistic new course on how to survive, in case of disaster, without running water, electricity, or gas; an experimental pilot class is now training field instructors.... Charles Laughton reading weekly from the classics on TV, his face and voice as round as an ice-cream scoop.... The worn, expressive faces of non-professionals in *Two Cents Worth of Hope,* an Italian film pivoting on the complex, woeful, and funny problems of romance in a Neapolitan village; its chief social significance that love conquers all.

PEOPLE ARE TALKING ABOUT... The *espresso* version of *A Streetcar Named Desire,* this time a ballet for the Slavenska-Franklin company, in which the dancers take on uncanny likenesses to the movie cast.... The clarity and finger-tip emotion of pianist Walter Gieseking playing Debussy Preludes on Columbia LP.... The tensile strength of Lillian Hellman's *The Children's Hour,* the parody power of Rex Harrison and Lilli Palmer in Peter Ustinov's *The Love of Four Colonels,* and the smash of ideas in Arthur Miller's *The Crucible.*... British Anthony Powell's *Venusberg* and *Agents and Patients,* reprinted satiric novels of the thirties, oddly apposite today, and the motto of *Venusberg,* quoted from Baedeker: "Here, according to popular tradition, is situated the grotto of Venus, into which she enticed the knight Tannhäuser; view fine from the top."

PEOPLE ARE TALKING ABOUT... New movies that let good plays remain good plays, especially *Come Back, Little Sheba,* dominated by magnificently feckless Shirley Booth, and *The Member of the Wedding,* lifted almost bodily, and well, onto the sound stage.... CARE's fundamental "self-help" packages of plows, agricultural hand tools, and carpentry kits, costing from $10 to $20, to send abroad.... The sculpture, tender, perceptive, of Beatrice Stone, whose recent New York show has gone to the San Diego Museum of Fine Arts and the M. H. De Young Museum of San Francisco.... A sign in California's Television City: "If you can keep your head when all about you are losing theirs, then maybe you don't understand the situation." *(Continued on page 231)*

"JOHN BROWN'S BODY," Stephen Vincent Benét's sweeping narrative poem of the Civil War, has been turned into swinging, knock-out theatre. Tyrone Power, Judith Anderson, Raymond Massey, with a chorus of twenty, rhythmically infuse it with warmth and excitement right from the opening lines, so purely Americana:

> "This flesh was seeded from no foreign grain
> But Pennsylvania and Kentucky wheat,
> And it has soaked in California rain
> And five years tempered in New England sleet
> To strive at last, against an alien proof
> And by the changes of an alien moon,
> To build again that blue, American roof
> Over a half-forgotten battle-tune...."

*John Brown's Body,* adapted and directed by Charles Laughton for Paul Gregory, who last year produced the First Drama Quartette in *Don Juan in Hell,* sometimes lets its emotions get slightly out of hand, needs an occasional damper. On a near-bare stage, a beige fence with a red rail stands behind three microphones. In the small space around it, all action flows, each star playing at least five rôles, shifting back and forth from one mike to another and resting against the fence.

They begin *John Brown's Body* as though they were telling a story to a small group of friends. Quickly, they set the scene, report the facts, the deaths, the failure of Brown's raid on Harper's Ferry. Slowly, with tightening tempo, the leading characters take shape. Tyrone Power, as Jack Ellyat of the North, recounts intensely the battle of Gettysburg, ending in a crumple after aiming over the fence, yelling: "By God, you're not gonna get this hill." Miss Anderson, in a flowing pale gold dress, becomes seventeen-year-old, gentle, Yankee Melora, and proud Mary Lou Wingate who prayed with hate for "a justice striking all Yankees dead." Raymond Massey tells of General Lee, plays Cudjo, the Negro. And as the patient, discouraged Lincoln, he speaks in a shuffling, homespun voice his long magnificent monologue: "All of them are sure they know God's will. I am the only man who does not know it..."

Throughout the performance, in a background of shadows, the chorus (to the *a cappella* music of Walter Schumann) sing elusive tunes of love, carry the plinking sounds of banjos, and like a wind of warning, whisper of John Brown's body "a-mouldering in the grave." Once a fluting call escapes as "a bugle sang like a falling star," and on go the sound of marching feet, the contagious triumph of the long war's end with:

> "Sherman's buzzin' along to de sea,
> Like Moses ridin' on a bumblebee."



ERNST HAAS

TYRONE POWER, JUDITH ANDERSON, AND RAYMOND MASSEY IN "JOHN BROWN'S BODY"




1



2



5



6

## TWO ROAD BUGS AND A RUNABOUT:

WORDLESS DRAMA, UNREHEARSED



3



4



7




8

PHOTOGRAPHED BY NORMAN PARKINSON.

BOYS' COSTUMES FROM SAKS FIFTH AVENUE.

CAR, PEDAL-DRIVEN AUSTIN J40, $129, FERGUS MOTORS.



# The great American casual



JOFFÉ

*MRS. AMORY S. CARHART, JUNIOR*

These are the fashions that clothe the women that drive the cars that meet the husbands and fetch the children and jitney the food and cart the skis and drive into town on Mondays . . . all over America. These are the American casuals, built for long-legged, slender American women, and they're better than stylish: they're good. *Above:* Mrs. Carhart, slim, beautiful, and dazzlingly active, is, among other things, family chauffeur for the two Carhart children, which is pretty nearly a full-time job. Here, photographed in a 1953 Pontiac, she wears a sand-coloured cashmere jacket, and grey English worsted skirt, by Rosenblum of California. Jacket (Einiger fabric), about $65. Skirt, $25. Cashmere sweater by Ballantyne. All, Lord & Taylor. Suit, also I. Magnin. *Opposite:* Inventory of an American casual. Item: an easy cardigan with a wide-away turned-turtle neckline, made of wool-and-cotton jersey, $18. Item: a narrow-looking wrap-around skirt, $8. Both by Sacony. From Lord & Taylor; Woodward & Lothrop. Gold jewellery by Schlumberger. Her lipstick, "Gaiety Red," by Barbara Gould. The woven chair by John B. Salterini. The wire spoke wheels: Chrysler Corporation fashion note.

RAWLINGS



JOFFÉ

*MR. AND MRS. RICHARD WHARTON*



MRS. DAVID BARTLETT

*Above:* The Bartletts live in Worthington Valley, Maryland. Mrs. Bartlett—the former Patsy Pulitzer, and an American beauty by universal standards—lives in her car, as everything and everybody is miles away somewhere else. Here, photographed in a 1953 De Soto, she wears a heavy grey English jersey skirt, a surah blouse, and a grey cashmere cardigan bound up the front with red satin ribbon and around the collar with grey and red. All, unmistakably by Clare Potter; their prices, $40, $40, and $60, respectively. From Bergdorf Goodman; The Blum Store. *Opposite:* Mr. and Mrs. Wharton lived in Newport, and have just moved to the country near Stamford, but according to Mrs. Wharton, they really live in the car. Aside from chauffeuring for three small children, they raise Labradors and try to get to every dog show within driving range. Mrs. Wharton's suit: lightweight tweed, cut easily. By Klein & Klein; about $125. Best's; I. Magnin. Living quarters in the foreground: a Willys Jeep.



Herman Wouk as a Naval officer, 1944

# *The incredible voyage of the "Caine"*

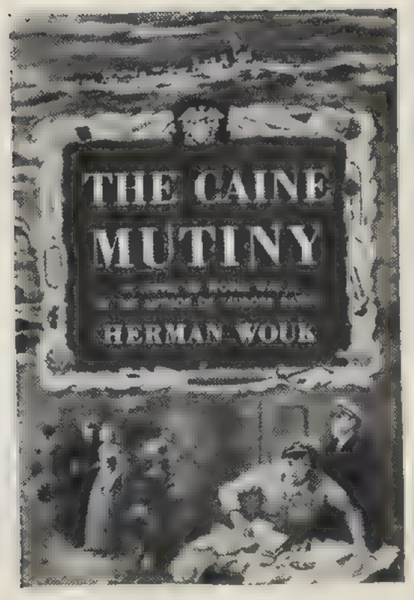
BY LYDIA McCLEAN

What Americans have liked best to read, for the past two years, has obviously been *The Caine Mutiny,* by Herman Wouk. Twenty-three months after publication, with sales well over the 1,000,000 mark, it still sells at a comfortable clip of between 2,000 and 3,000 a week, and occupies what appears to be a permanent anchorage on the best-seller lists of *The New York Times,* the *New York Herald Tribune,* and *Publishers' Weekly.* It occupied the coveted first place on these lists from August, 1951, to August, 1952, with the exception of four weeks in March and April, 1952, when Daphne du Maurier's *My Cousin Rachel* edged it briefly out of first place. (This incident was probably viewed calmly by the firm of Doubleday & Company, which had published both books.)

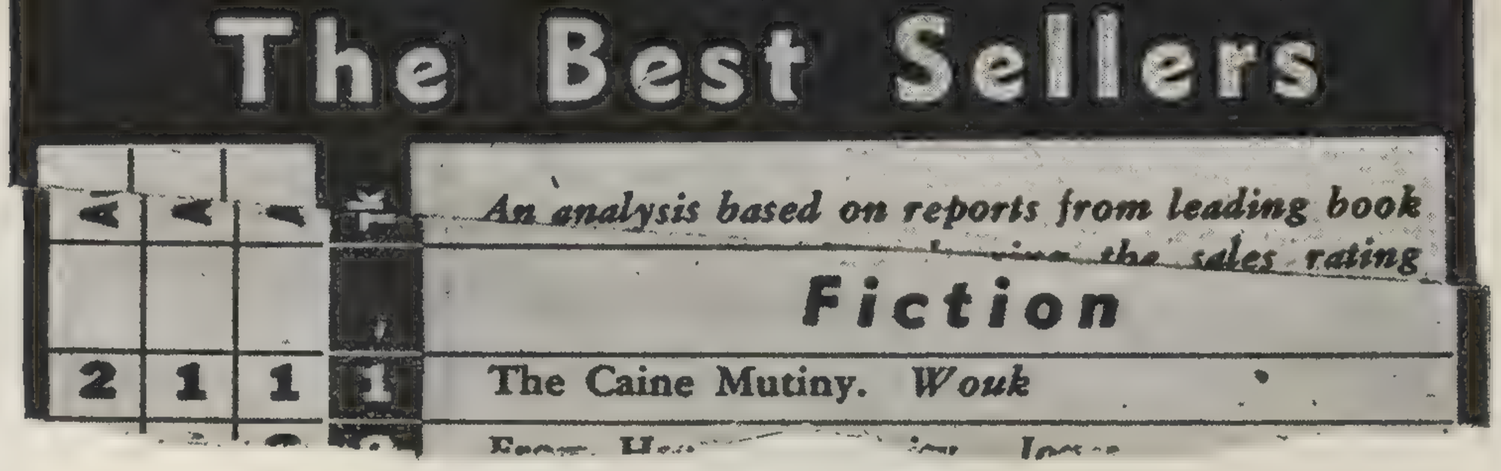
*The Caine Mutiny* won the Pulitzer Prize for the best novel of 1951. It has been published in eleven foreign countries, and will soon be published in a twelfth, Japan. Thirty-seven newspapers throughout the United States are syndicating it. One section is being made into a play. The entire book is being made into a movie, a tremendous three-hour Stanley Kramer epic in Technicolor. Navy Officer Candidate Schools recommend *The Caine Mutiny* as collateral reading. It provided the subject of a lead editorial in the New York *Daily News,* and of a "Timid Soul" cartoon by Webster; in this cartoon, the gentle Mr. Milquetoast reduced his tyrannical boss to a jelly of amiability by describing to him Captain Queeg, skipper of the *Caine.* It sold more copies in the month of November, 1951 (62,491 copies), than many "best-selling" novels do in their entire careers. (A total sale of 50,000 copies for a novel is considered excellent.)

Written at a time when war books were supposed to be a drug on the market, *The Caine Mutiny* was published when the best-seller lists were dominated by a bitter, successful, and obviously competitive book about the Army, *From Here to Eternity.* Neither of the two most powerful and influential book clubs, the Book-of-the-Month Club or the Literary Guild, selected *The Caine Mutiny* for their members. Most people in the book trade considered it overlong and badly timed. It was not importantly featured in the opinion-moulding Sunday book sections of the New York papers. Its success is largely due to the fact that the people who read it like it and recommend it to other people.

Since sales are still continuing at a brisk rate, it is obvious that everyone in the United States is not yet familiar with the book. Briefly, it concerns an over-age destroyer-minesweeper, the U. S. S. *Caine,* whose rusty decks, in fine weather, smell of the crates of cabbages stacked on them, and in foul weather are awash.




Cover of *The Caine Mutiny*

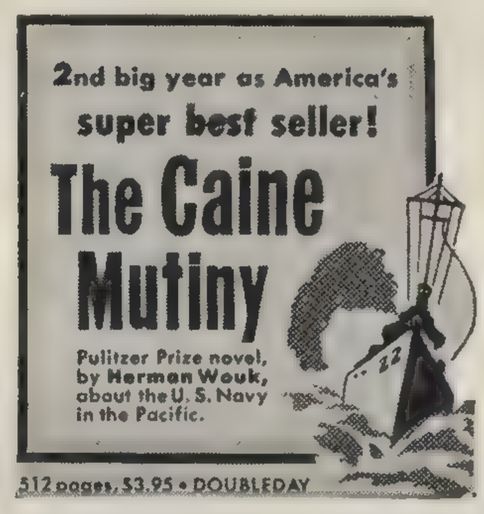


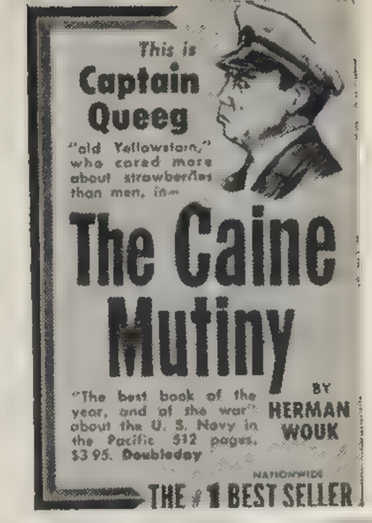



"Maryk retrieving the target"
from the new illustrated edition.

*Time* Magazine, December, 1952

*N. Y. Times* best-seller list: led by *The Caine Mutiny* from August, 1951, to August, 1952.

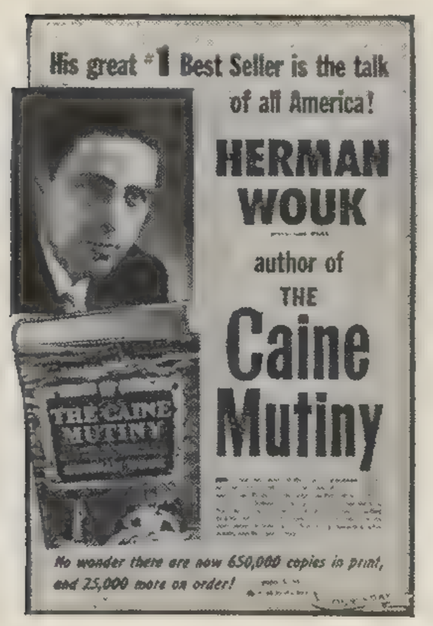


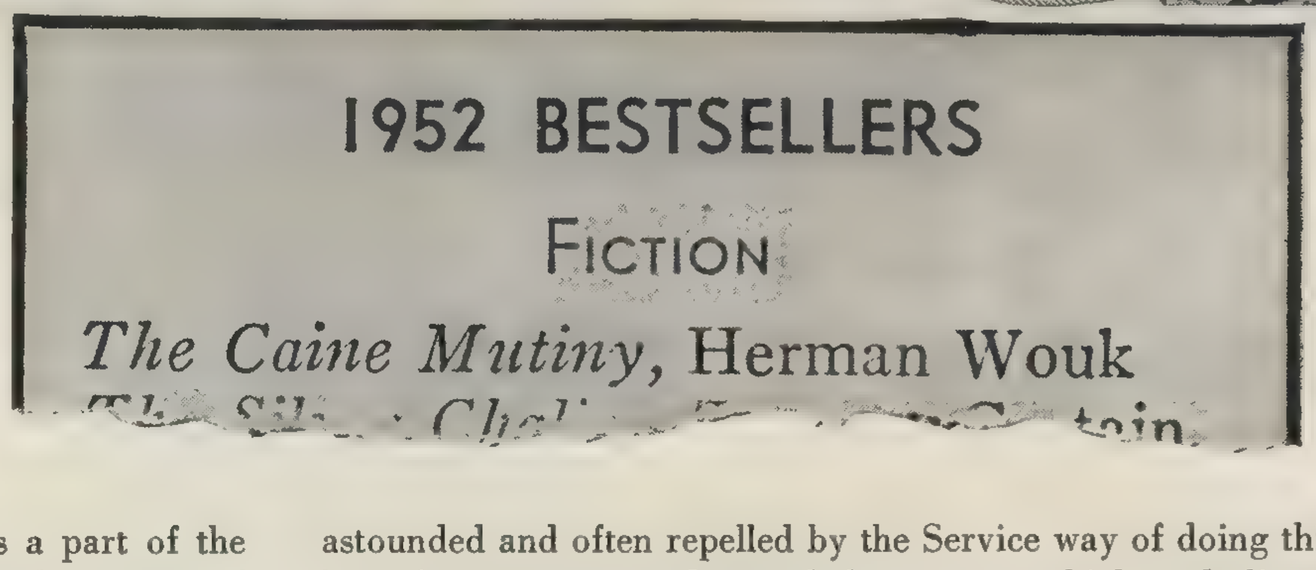




Doubleday advertisements, 1951




Doubleday advertisement, 1952




This "pile of junk in the last hours of decay" is a part of the mighty U. S. Pacific Fleet in World War II. Throughout most of the book, she is commanded by a Regular Navy officer named Queeg, a tyrant, an incompetent seaman, a coward, and a sort of package of all the neuroses.

At the height of the great typhoon of December, 1944, in the Philippine Sea—the typhoon being a matter of historical record—Queeg is relieved of command by his executive officer, Lt. Maryk, under Article 184 of the Navy Regulations, which says, "it is conceivable that most unusual and extraordinary circumstances may arise" in which such an action "becomes necessary." Maryk fully expects to be court-martialled later on for this deed, and he is. (The court-martial is described in a section so tautly and dramatically written that it is to be presented as a play, with little or no rewriting, in the spring of 1953. For this attraction, to be called *Court-Martial* and produced by Paul Gregory Associates, an advance sale of over $200,000 has already been booked.)

Maryk's relief of the Captain is supported by Lt. Willie Keith, who happens to be officer of the deck at the time, and who is actually the central character in the book—since the story begins with Willie entering midshipmen's school in New York, and ends with his return to New York after the war. There is also a romance, between Willie and a night-club singer, about which opinions have differed. One reviewer said, "The long love affair . . . forms one strong strand of the absorbing story"; another wrote, "The interjection of romantic interludes breaks the thread of an otherwise exciting story."

Like most really good novels, *The Caine Mutiny* can be read on several different levels. On one, the most obvious level, it is a fast-moving action story, told in easy, highly readable prose, buttressed with factual and technical detail. On another level, it is a case history of the average civilian of a free country who finds himself in wartime serving in the armed forces, who is astounded and often repelled by the Service way of doing things, but who comes to understand the reasons which underlie many procedures he found imbecilic at first. On still another level, it is a penetrating study of the problems of Command.

It also contains a group of three-dimensional characters with whose fortunes the reader feels closely (at times, frantically) bound up; a running cross fire of humour; a sympathetic insight into the fallibility of all men, in all ranks, at all times; and a deep belief that even the Queegs deserve the gratitude of the nation they obscurely serve.

The author of the book, Herman Wouk (whose last name is pronounced "Woke"), is a tall, dark young man who operates on a good many different levels himself, both as a man and as a writer. He has a fast mind and quick sense of comedy (he was for five years a successful gag-writer for the Fred Allen radio show) coupled with a deep concern with morals and religion that, in Wouk, somehow does not seem paradoxical. He is a devout member of the Orthodox Jewish faith who spends at least an hour every day studying the Bible and the Talmud, in Aramaic and Hebrew. A careful craftsman, with tremendous energy and concentration, he is the author of two other novels, two plays, and two movies, as well as *The Caine Mutiny*.

Wouk's face, rather stern in repose, lights up warmly when he smiles. He talks easily and brilliantly—so much so that last year, when he gave a talk on "The Novel of Action" before the *Herald Tribune* Book and Author Luncheon, a Doubleday editor, LeBaron Barker, who had attended the luncheon, asked if he could have a copy of it. Barker thought it would make a splendid article, and wanted to send it to *Harper's* or *The Atlantic*. Wouk said he didn't have a copy. Barker then asked if he could have Wouk's notes for the speech—perhaps it could be reconstructed. Wouk admitted that he didn't have any notes, either; he had just delivered it out of his head. *(Continued on page 222)*

# THE ART OF LIVING WITH YOUR CHILDREN



BY MILLICENT CAREY McINTOSH

*Millicent Carey McIntosh, President of Barnard College, brought there the same warmth and understanding which she wove through The Brearley School for seventeen years as its headmistress. A luminous thinker, a gentle-voiced but firm-speaking abettor of women splicing marriage and a career, she stands as her own example, for she is married to Dr. Rustin McIntosh, Director of Pediatrics at the Babies Hospital of Columbia-Presbyterian Medical Center. She knows well how to live with children—the McIntoshes have four sons and a daughter, all of whom count as a major pleasure the hours spent playing in their own chamber music group with their father, usually at their farm in the Berkshires.*

Writings about parents and children are legion. They range from long, scholarly tomes to columns in the daily newspaper which distribute good advice to all who read. Bringing up one's children has been called a privilege, a business, a responsibility, a burden. It is high time it was conceived of in terms of an Art.

The dictionary defines "art" as: "(1) Skill in some practical work; dexterity; facility; a system of rules. (2) The embodiment of beautiful thought in artistic forms." These definitions cover in a most interesting way several aspects of the parent-child relationship that are often neglected. Most of the older generation were brought up by a pretty rigid "system of rules," which was the natural result of our Puritan tradition. A new system is in vogue today, whereby "modern" parents "must" give a child freedom to develop his personality without "training." No one in his senses, however, would limit bringing up children to a system of rules, even though these must be included. Perspective teaches us that systems rise, flourish, and are superseded. Still remain the child and the parent, permanently bound together by bonds which can make or break the child, and which can be the source of the deepest happiness or the most acute suffering.

It seems clear that the art of living with one's children requires first of all an acceptance of the words "living with." Adults who love one another choose to spend their free time together; they share activities and interests as equals; they re-

spect each other as individuals. For some curious reason, these fundamental procedures are rarely followed by adults with their children. Parents give time, to be sure, devotedly and steadily if they are conscientious. But when they are free, they often value most the occasions when they can go out to dinner, when they can go away for a trip, when they escape from their children. Modern servantless parents have an especially difficult problem. They have to spend so many hours on the business of taking care of their children that inevitably they look forward to the relaxation of getting away from them.

No one would advocate that all parents' recreation be confined to playing with their offspring. Nevertheless, fathers and mothers have the problem of finding time to have fun with their children. Its solution depends on intelligent planning, which in some way will arrange time off for the mother, and which will result in joint activities which can truly be enjoyed by parents and children alike.

These activities are not so difficult to discover as might be supposed. Whatever parents are really keen about can usually be shared with children, even on a young level. Many of us make the mistake of imposing interests on the young because they are "good for them." This procedure *never works;* it tends to turn them violently against what we are trying to give them. And why not? Why should children like Sunday School or church when their parents are lying in bed, or lounging around listening to the radio or reading the Sunday paper? More people than could be counted have ruined museums for children by taking them when they are bored themselves, or sending them with other adults. Solitary music lessons are often sure death for potential musical talent.

We must conclude then that common interests can not be manufactured; they must be caught through common participation. Nor can we fool our children; for they have a sixth sense which knows when we really care about what we are doing. So the mother who dutifully reads aloud the "classics" might just as well save her energy; the father who buys tools for a child because he ought to do so will find the tools unused in the boy's closet.

On the other hand, children can do extraordinary things if they do them *with* their parents. It is a matter of common knowledge that we tend to underestimate the capacity of the young. If we follow the principle that our offspring can do on their own level anything that we *like* to do ourselves, we shall not be far wrong. So, if a father loves music and plays it in his spare time, his children will want to have lessons and play. If parents like poetry and the theatre, they will find that they can read aloud with their children or act plays on a surprisingly mature level. Parents who love the outdoors will develop scores of ways to share this interest with their children, from infant park expeditions, to hiking and camping or mountain climbing. Then there will be no night club problem when children grow older, nor will they make every effort to spend all possible time during vacations away from home. Moreover, parents will get more pleasure from such activities than from anything they could do with other adults.

One major lack in the picture of the present-day child is the possibility of doing real work. The old days of the farm chores and the large cooperative household are properly lamented by the child psychologist, because they provided the best kind of training for responsibility. Work was shared with adults and was essential to the survival of the family. Many modern parents have recognized the importance of such activity, and have been able to reproduce the need for it by securing some kind of country home where every one does the work together. More could be managed, however, in every home than is commonly done. Mothers can expect their children, both boys and girls, to help with domestic work, and to take an active part in its more interesting aspects such as cooking and ironing. If the father shares, sons will not consider such work unmanly; and if daughters are given real responsibility for cooking and marketing, we shall not have our girls going into marriage with no preparation for home making.

We are not far now from our dictionary definition of "art." We may not be enthusiastic about a "system of rules," but we have applied the principle of "skill in some practical work," and "dexterity" directed toward common ends. We have considered "the embodiment of beautiful thought in artistic forms." We come finally to the most important phase of living with a person: the respect for that person as an individual.

Alas, the relationship between parents and children built on true respect is strangely difficult to bring about. The dependence of the child during his early years seems to destroy the possibility of his parents' developing respect for him later. Our responsibility to bring up our children in the traditions of their family and social group results in a disciplinary relationship which, if not conceived of in terms of the child's own individuality, eliminates the possibility of true companionship. Especially as children reach adolescence, we are bewildered by their hostility or reserve or growing independence; and through ill-judged attempts to keep them under control we destroy their feeling that we do actually respect them.

There is no absolute way out of these dilemmas. But we may find help in remembering certain important principles. Lack of discipline is not the answer although it is the solution adopted by many misguided or desperate parents. Rigid application of rules may be even worse. Discipline can, however, be confined to essentials and can be based on knowledge now readily available of a child's developing emotional life. Parents must not consider themselves infallible nor build up in their children the illusion of their infallibility. If we are known to be human like themselves, much potential tension is done away with. We should avoid taking positions, under the stress of anger or anxiety, from which we can not afterwards retreat. We must be ready to discuss all problems or moot points endlessly; "laying down the law" is not conducive to good relationships between people, although ultimately we may have to take a stand on principle. Finally, when our child becomes adolescent, we can remember this saying, "Treat him like a friend and equal."

The art of living with one's children is never quite perfected. But like all arts, when properly pursued, it is increasingly rewarding. Even though only partially achieved, it represents what is perhaps the greatest happiness known by human beings.

# *The drive-in movie—with a young Broadway audience*

This is the American car
at its most entertaining—
the theatre-on-wheels parked
in neat rows of its fellows,
at drive-in movies across the country.
A big business which, in 1947,
was still an untried idea, the drive-ins
now number in the three thousands
(and there's at least one fly-in
adapting the idea to aviation).
With the help of extra attractions
ranging from restaurants to
self-service laundries to baby-sitters,
the drive-ins have persuaded
a large audience (including many
former *non*-movie-goers) that
the best seats in the house
are right in their own cars.
The audience here, four talented
young people becoming known on Broadway.



DIANE AND ALAN ARBUS

## *About the audience*

In the driver's seat, John Kerr—
a fine young actor, just out of Harvard
(cum laude) and now making
his Broadway début as one of the
complicated adolescents of *Bernardine*.
Perhaps the first step on his way
to Broadway, parents June Walker
and Geoffrey Kerr. Beside him
in the front seat, Maggie McNamara—
her term as the star of *The Moon Is Blue*
led to a Hollywood contract, just signed.
Behind her, in the back row, is
Mary Hartig—appearing for the first time
professionally in *Time Out for Ginger*.
In the back row on the right,
Vanessa Brown—once a Quiz Kid,
and now a beautiful bright star
in *The Seven Year Itch*.

## *About the fashion*

New black-and-white silk prints,
showing more white than black—
Mary Hartig's, by Nathan & Strong of
silk by Maxwell; $50, at Bergdorf Goodman.
Vanessa Brown's dress by Anne Fogarty
of Regency silk; $40, at Lord & Taylor.
Maggie McNamara's hat—a tossup of
ribbon and fake flowers
by Madcaps; $13, at Bergdorf Goodman.



## *ARRIVING FOR THE THEATRE: PALE LACE*

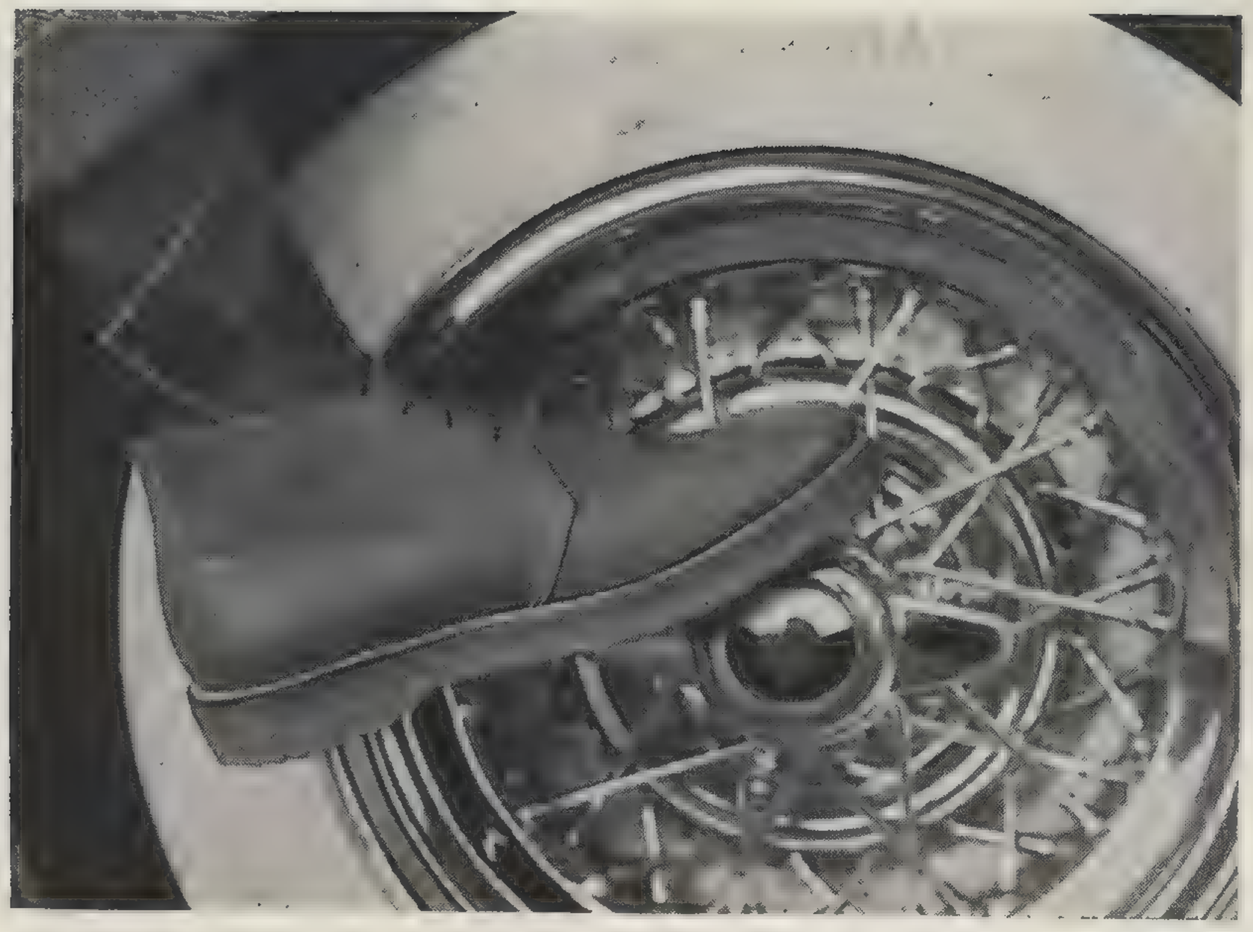
Coming up here—in a Rolls-Royce lined in pale beige—a fashion bound to be a big spring hit in the theatre: pale-coloured lace. (The Rolls: from Inskip.) *Above:* Twine colour—the colour of this wool lace theatre dress, cut short, its skirt curved, tied with a butterfly sash of lemon satin. Dress and jewellery: Hattie Carnegie. Dress, also: Marshall Field; Harzfeld's; Morgan's of Canada. *Opposite:* A theatre coat wearing a lace mask—champagne cotton lace over wool jersey. The dress, scoop-necked, and also jersey. Jane Derby costume and Evans case: Saks Fifth. Costume only: Montaldo's; Neiman-Marcus. Lilly Daché cap.



CECIL BEATON



HONEYMAN



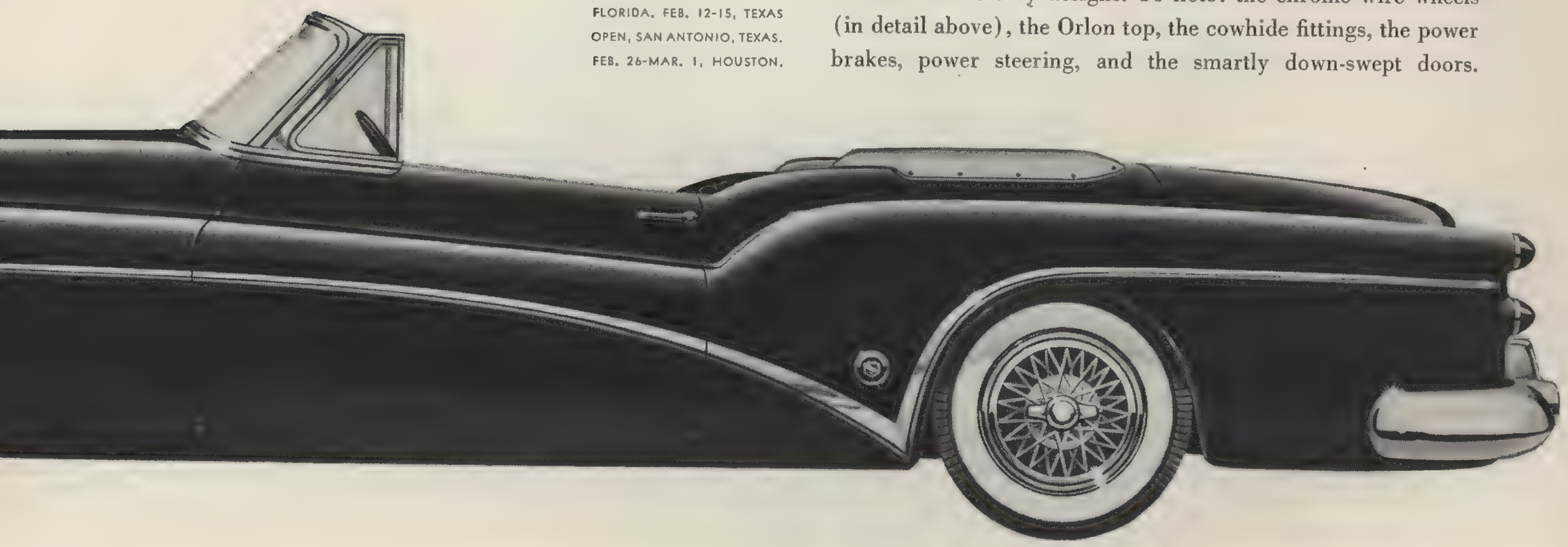


Memo to *MEN*

mostly
about convertibles

THE BUICK CONVERTIBLE HERE, PERHAPS HEADED FOR ONE OF THESE 1953 GOLF TOURNAMENTS: ON FEBRUARY 9-13, INVITATION AT THE EVERGLADES COUNTRY CLUB. FEB. 26-MAR. 1, SIR ALEXANDER WALKER CUP, MID-OCEAN CLUB, BERMUDA. FEB. 17-22, NATIONAL CHAMPIONSHIP OF GOLF CHAMPIONS, PONCE DE LEON COUNTRY CLUB, ST. AUGUSTINE, FLORIDA. FEB. 24-29, DIXIE AMATEUR, MIAMI COUNTRY CLUB, FLORIDA. FEB. 12-15, TEXAS OPEN, SAN ANTONIO, TEXAS. FEB. 26-MAR. 1, HOUSTON.

Featured on the opposite page, *two* convertibles—one that has wheels, and one that has buttons. The one that has the buttons is the new country-convertible shirt, of seven-ounce worsted jersey, that can adapt (not just make-do) to almost any degree or activity of country life. *Far left,* you see it on a relaxed golfer—the collar open, scarf at the neck and, the odds are, a vision of The Perfect Drive under that checked jersey cap. *Near left:* the same shirt worn with a crochet tie and sports jacket, en route to a luncheon on the club terrace. The shirt: button-down collar, side vents, regular cuffs, by Alfred of New York, $15. Sports cap, $5. Both of Heller jersey. The patch-pocket jacket, of hound's tooth checked woollen, by Oxxford. The gloves, at the wheel, *right above:* handsewn capeskin, with hand-crocheted side walls. Chesterton gloves, by Superb; $10. The shoes, *above left:* unlined calfskin chukka boots, custom made in England by Long-Buckby Ltd.; to a man's order, $40. *All the clothes* on these pages are at De Pinna. The shirt is also at De Pinna in Miami Beach; Garfinckel's; Neiman-Marcus. The convertible, *opposite and below:* this is the 1953 Buick Skylark, a very special design, and one of several special Buick Golden Anniversary designs. To note: the chrome wire wheels (in detail above), the Orlon top, the cowhide fittings, the power brakes, power steering, and the smartly down-swept doors.





HAROLD LOW

The "wildly hazardous" road race at Watkins Glen, New York, 1952: a pit manager shows his driver the number of the lap.

# *Racing car-mad and happy*

**A car expert and author of the 90-mile-an-hour book, *Kings of the Road*, considers where sports cars are going—and who is driving them there.**

*BY KEN W. PURDY*

The first Roman gentleman to order his carriage-maker to furnish carved and gilt wheels on his new two-horse chariot almost certainly had a woman in mind, and while her reaction has not been recorded, that of the lady in the villa next door can safely be assumed: "Marcus, have you seen the Polonius' new chariot? Really, it makes that old thing you drive look like something a Gaul would throw away!"

The U.S.-built automobile is the softest-riding in the world, the easiest-driven, the least troublesome mechanically—and women have made it so. Influence for bad? Hear an Englishman on that subject, one who takes his motoring seriously, or a Frenchman batting his Citroën Normale past a Buick in the Alps, or an Italian clocking 150 kilometres per hour through a village on the road from Rome to Leghorn. Or hear one of the thousands of Americans who are now, since the war, so madly sports-car conscious.

In Europe, in the years before and just after the Hitler War, it was the fashion to deplore the American automobile as a dull thing, a device notable only for false pride and poor function. Of the cars of our time only the Auburn, Cord, Duesenberg, and Stutz—all dead and gone now, poor things!—enjoyed even small respect in the view of those who took their motoring seriously. These were the men, and women, a surprising lot of women, who considered 100 miles an hour a reasonable speed, if nothing extraordinarily fast, on the Routes Nationales of France and who considered a fast winter crossing of an Alpine pass an exhilarating experience, not a living horror of unexpected ice-patches and unguarded thousand-foot drops. They drove Bugattis, Alfa-Romeos, Bentleys, SSK Mercedes-Benz cars, fussy and delicate things mechanically, some of them; hard-riding by our standards, all of them; and all expensive—but how they would go, and how they would stick to the road!

When the Second World War ended, a good many Americans began to say the same things. Pre-War, there had been a hard core of *cognoscenti* centred around Barron Collier's sons, Sam and Miles, founders of the old Automobile Racing Club of America, but these gentlemen did not number a hundred, and they kept to themselves. Full freedom following the restrictions of warfare always results in a rebirth of interest in personal transportation, and in this 1945 did not differ from 1920. But in 1945 a dollar-hungry Europe was eager to export goods to us, and high on the list—second in worth only to Scotch whisky in British reckoning—were automobiles. Many a man reacted to his first

ride in a little MG as he had to his first love: he could not believe that anything so delightful had long been known to others before him. He went quietly mad and forsook all other automobiles. Soon enough on the roads around New York, Chicago, Los Angeles, and San Francisco were seen the open two-seaters, the drivers glassy-eyed with ecstasy, the passengers a bit grim under hair nailed down tight with *babushkas*. Their numbers grew. From the TC model MG it was an easy step to a Riley and thence to a Jaguar, and then, if one were really earnest, to an Allard running a 300-horsepower Cadillac engine, and thence—well, Mr. Briggs Cunningham of Greens Farms, Connecticut, and Palm Beach, makes a car under his own name and of American design, Chrysler-powered, Vignale-bodied, and $9,000 will buy one, but there is a waiting list.

As the infection spread across the land, with British, German, French, and Italian automobiles coming off the docks in numbers unheard-of before the War, sports car clubs sprang up like daffodils in March. Road-racing, considered by purists the *only* form—track-racing, they contend, is artificial, boring, futile—began to revive in America. Watkins Glen, New York, was first, a wildly hazardous 6.6-mile up-hill-and-down-dale-and-through-Main-Street affair. Then came Bridgehampton, Long Island, ancient venue of the Vanderbilt Cup Races, then the California courses, Pebble Beach, Torrey Pines, then Sebring in Florida and Elkhart Lake in Wisconsin and many more. At these sites the dedicated gathered to do a bit of earnest motoring. A few thousand spectators stood along the roads to watch, and later reeled away to tell their fellows of the almost unbearable thrill of watching 15 cars in a bunch all belting along a two-lane road toward a hair-pin corner at 125 miles an hour. The crowds increased, and now almost any of the first-rank road-races may draw 100,000 people. From the first, road-racing seemed to be a co-educational endeavour. It was an odd driver who did not have a girl in his pit-crew, earnestly thumbing a stop-watch and trying her best to discover whether her hero lay sixth or tenth overall. In the pre-race madness, when all-night sessions in the garage are practically *de rigueur*, many a girl could be seen dutifully playing instrument-nurse to the greasy surgeons operating on a Cooper 500 sick unto death.

Meanwhile Detroit in its majesty had gone on stamping out the great American automobile in its tens of thousands, serene and aloof. Sports cars? Indeed. Go away, boy, you bother me. But things began to change. And the changes caught many of the foreign-car devotees uninformed, made quite out of date their airy prattlings about "Jello suspension, can't go fast enough to get out of its own way, old boy, and won't corner with a hard-ridden bicycle." American cars began to tighten up in the spring department. They didn't roll quite so wildly in the bends, there was a little less tire-squeal, and they began to be fast. They would not, and still won't stay on the road with a Ferrari or a Lancia; they aren't as fast, any of them, as a Mercedes-Benz or a Jaguar, but they're creeping up.

In last year's Pan-American Road Race, run over 1,933 miles of Mexican highway, the winning Mercedes-Benz *averaged* 101 miles an hour for the entire distance, ran the last 231-mile leg at an average of 133, but the first American car to finish, a Lincoln which took eleventh place, averaged 90.6 miles per hour, and there were three more Lincolns hard behind it. Due notice had been served.

Watkins Glen, 1950, may have been the turning point. In that year a heavy field of foreign motors had been humbled by a Cadillac-powered English Allard driven by A. E. Goldschmidt of New York City. American engines in European chassis had won races before—Miles Collier won Watkins in 1949 driving a Ford-Riley—but the Ford as a racing and hot-rod engine was an old story, and the Cadillac was something new as a component in a high-performance sports car. And the Allard (granted that Goldschimdt had given it a masterful ride, setting a new course record in the process) had made an impression of great reserve, of unruffled calm and power that contrasted strikingly with the screaming hysteria of the smaller, faster-turning European power-plants. Perhaps Detroit had not, up to that point, felt quite confident. Or interested. At any rate, the policy that had long marked racing strictly *verboten* began to be modified. Nash retained the great Italian body-builder, Pinin Farina, and commissioned him to re-design the entire Nash line. The Nash-Healey—American engine, English chassis—was introduced. Word seeped around to the effect that Cadillac and Chrysler engineers had certain detailed information regarding what might be done to produce astronomical horsepower ratings from their engines. By the end of 1952 at least two companies had boldly announced intent to produce "sports cars," and it was rumoured that every major company in the country had a sports or high-performance design in the works.

No one had a right to be surprised. This is the traditional pattern of American automobile development. Historically European designers have been originators—little of the automobile, including the automobile itself, was *invented* here. Americans have developed, perfected, made trouble-free, and cheap. Production in the millions, reasonable cost, reliability have been the great American contributions. If you must have a passenger automobile that will go 150 miles an hour, Enzo Ferrari will sell it to you—for $14,000. No one who is informed has ever doubted that Cadillac could make a 150-mile-an-hour passenger car, with the fantastic acceleration usually corollary to such high speeds, with road-holding comparable to the Ferrari, with reliability that the Ferrari does not approach, and at a price two-thirds less. The question has been, will Cadillac, or Chrysler, or Ford ever want to? The answer now appears to be yes, perhaps.

Still, all this is very cut-and-dried, history marching with ponderous tread. Sales charts have been consulted, trends have been plotted on moving graphs, averages have been weighed, balanced, tried. The giants of other days moved with lighter step. Consider Ettore Bugatti, held by many to have been the most interesting figure among all those who have made motorcars, and perhaps the only one of them all who was touched with genius. M. Bugatti built only 9,500 cars during his lifetime of work in France, but they were unique and wonderful automobiles, the survivors among them still treasured today. (The world record for miles run in one hour by a passenger car was set at 135.2 by a Bugatti in 1936—and still stands!) One night at dinner, so the tale runs, an Englishwoman of title remarked to the great man, "Of course, M. Bugatti, you make the greatest racing cars and the *(Continued on page 220)*





BLOUSE: PATTERN 7941
SKIRT: PATTERN 7921

You're in the driver's seat here and on the next two pages. Vogue cut the patterns for these separates, but the rest is your doing: fabric, colour (paleness is smartness this season), fit, and stitches; and the switching-about of each skirt and top. This is fashion, then, with the "I" capitalized—fashion as individual as you can make it. (The background: automobile separates—put them together and plus a few extras, they're a Cadillac.)

*This page:* Tapered jacket, here of the new Stroock White Heather fleece; Pattern 7942. Skirt of White Heather wool; Pattern 7021. Umbrella by Schreck. Wear-Right gloves. John Frederics hat.

*Facing page:* Tucked beige shirt, here of Gordon silk pongee; Pattern 7941. Close-cut skirt (beige-and-white Botany wool flannel); Pattern 7921.

*Back views, sizes, prices: on page 220.*

# Vogue Patterns for separates:

*American fashion, self-service*

JACKET: PATTERN 7942
SKIRT: PATTERN 7021

SKIRT: PATTERN 7764
BLOUSE: PATTERN 7934
JACKET: PATTERN 7390



SKIRT: PATTERN 7446
STOLE: PATTERN 7916
BLOUSE: PATTERN 7862

COFFIN

Here again, but here for late-day and later: American fashion, self-service style—separates to make (via Vogue Patterns) in one's chosen colours and fabrics, and to switch about at will. Only hint: this season, the smart is the pale.

*This page:* Wide, pleated skirt, here of beige Cerey tweed; Pattern 7446. Stole to match; Pattern 7916. Beige worsted jersey blouse; Pattern 7862. Monet jewellery. Criterion belt.

*Facing page:* Softly full skirt, cut in beige Skinner satin woven of Celanese acetate; Pattern 7764. Blouse of beige Heller worsted jersey; Pattern 7934. To make in matching jersey, and to border with beads, a waist-length jacket; Pattern 7390.

*Back views, sizes, and prices: on page 220*

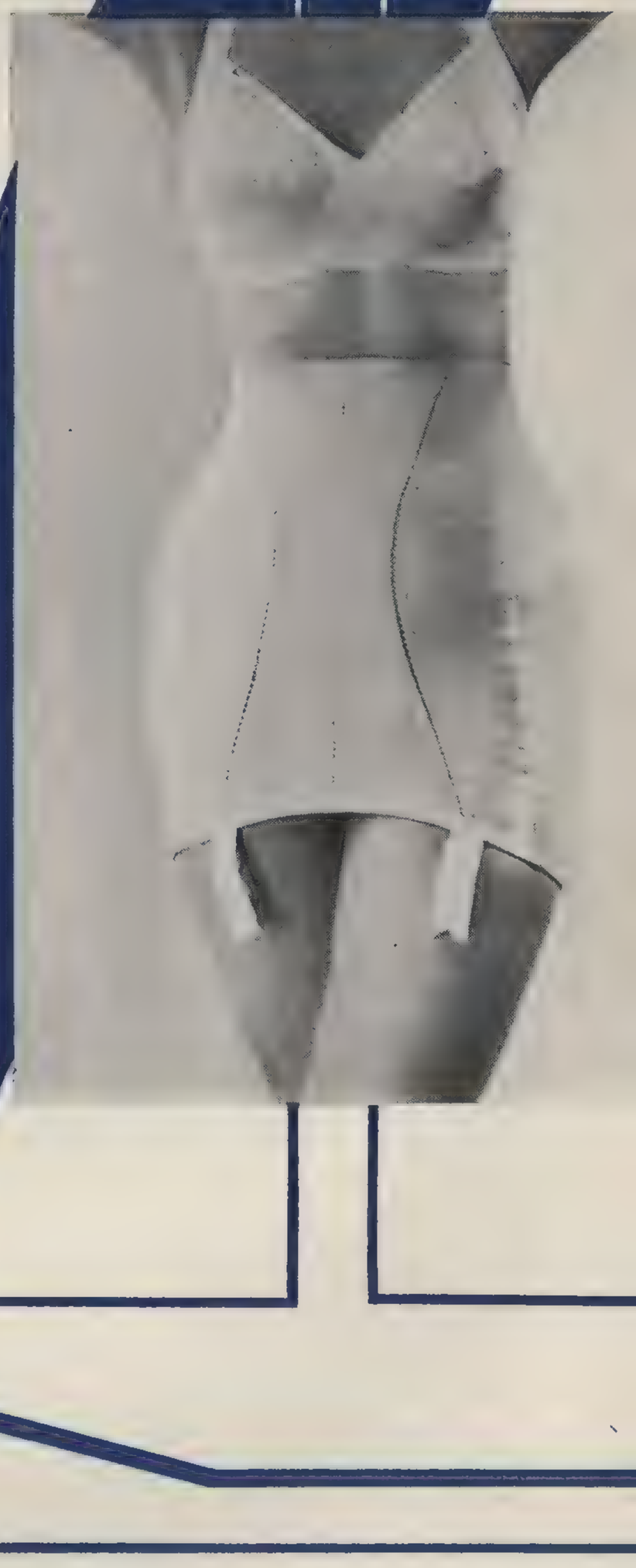


PRIGENT

*FOR THE NEW AMERICAN FASHIONS:*

# *NEW FRAMEWORK*

Bodywork done here—girdles and brassières that mould the figure to the 1953 fashion. *Opposite:* New answer to evening corsetry: a strapless, really low-backed brassière that goes on to control the midriff; that has garters (detachable), too. Of white nylon lace lined with nylon marquisette. By Warner's. About $10. Altman; Hudson's; Hutzler's; I. Magnin. *Below:* The pantie girdle given new power—it's mainly white elasticized satin and the new nylon super-power net. $11. For a pretty, not overly emphasized curve, this brassière of white broadcloth and lace. $2.50. Both, by Jantzen. John Wanamaker; Wanamaker's, Philadelphia. *Right:* Girdle constructed with all the new stem skirts in mind: it rises a good two inches above the waist, governs hips and stomach by means of satin elastic and nylon Leno panels (the front panel is bias-cut and lined). $16.50. Halter brassière of white batiste, $3. Both, by Gossard. From Stern's; Kaufmann's.







1

HORST

America's slendered new day shoe—

# *TRANSPORTATION FOR SUITS*

It says here: suit shoes. And that's what they are—purposely not all-purpose shoes. But as suits have lost their strict tailoredness, suit shoes have too. Never before: quite such slenderness, such pointed femininity. 1. A shoe with the silhouette of an elegant afternoon shoe, in a leather unmistakably for day: pigskin opera pump with a pointed Spanish toe, a slender leather heel. $33. Stockings, Tabarin's honey-beige "Sonyette." Pigskin gloves, Alexette-Bacmo. Gilt bracelets by Napier. All, at Saks Fifth Ave.



2

2. Textured kidskin shoe with a Spanish toe, a medium-high, but still very narrow leather heel. By Evins, of Ev*ans* politan leather, $33. I. Miller. Stocking, "Princess," one of the new pale beiges. By Vision, at Lord & Taylor. 3. Cut lower than the customary suit shoe, made in a combination of leathers, honey-coloured shoe of Eisendrath calfskin with a band of suède. $28. At Delman. LaJolla bag; Brett Winston. Flatternit stocking in "Petal Beige."



4

4. In an unexpected leather—llama—a shoe that's recognizably Bendel's famous Debusschère last, the heel, medium high, very narrow. $50. These, and the "Brown Mist" stockings, both at Henri Bendel. The Kerry blue terrier, undoubtedly a future Ch., is "Sunday Symphony of Orleans." 1953 car: hardtop convertible Mercury, "Catalina."

3





HORST

The Haymaker success shoe—

*TRANSPORTATION FOR OVER 2,000,000 AMERICAN WOMEN*

This is the shoe that Haymaker built—out of one unseamed piece of leather, a forty-step process of hand crafting, and an accurate idea of what women want on their feet when they walk in the country. And this is what the shoe did for Haymaker: sold two million pairs across the country in the thirteen years since it's been invented; made itself a classic to women who think in terms of tweed suits, cashmere sweaters, and comfortable good looks. It's been copied many times—once for as little as $3—but that's never hurt the sales of a shoe that depends for its success on the way it's made. The makers have tried to eliminate everything which might interfere with the natural cradling effect of a glove-soft leather sheath for the foot—accordingly there are no seams; no nails; no stiff toe or heel boxes. Parked very comfortably on, apparently, a no-parking sign: maple-coloured calfskin shoes; $15, at Saks Fifth; Neiman-Marcus; J. P. Allen. The stockings are Berkshire's Nylace Kantruns—long-wearing and pretty. In "Clear Beige"; pair, $1.65 at Macy's.
Car, a Kaiser "Dragon"—new, very luxe version of the suburban car, complete with gold-plated ornaments.

# "It's my one essential cream"

MANY, MANY LOVELY WOMEN, the world over, are devoted to this one famous cream for its very *special* way of cleansing, refreshing and smoothing their skin.

There is an exclusive formulation of skin-helping ingredients in Pond's Cold Cream. When you use this famous cream, its ingredients work as a team—in inter-action. They cleanse your skin *immaculately clean*, and at the same time *replenish* softening oil and moisture your skin needs *regularly* to look smooth and fresh, supple and young.

And—you help *both* sides of your skin, as you swirl Pond's Cold Cream over your face.

***On the outside***—embedded dirt is lifted out of pore-openings. And your skin is given softening oil and moisture.

***On the inside***—circulation is stimulated, bringing up color and helping the skin repair itself and refine itself.



**Mrs. Amory S. Carhart, Jr.** one of society's most beautiful young women. She uses Pond's Cold Cream every night and morning to keep her skin at its very best. "No other face care cleanses my skin so well . . . leaves it looking so smooth as a Pond's Cold Creaming," Mrs. Carhart says.



**Mrs. Winston Fredrick Churchill Guest** is especially lovely—for she has palest golden hair, brown eyes set wide apart, and a flawless skin. Mrs. Guest believes that for a really wonderful softening and cleansing, there is nothing so good for her skin as this one cream. "Pond's Cold Cream makes my skin feel softer, fresher—so quickly," she says.

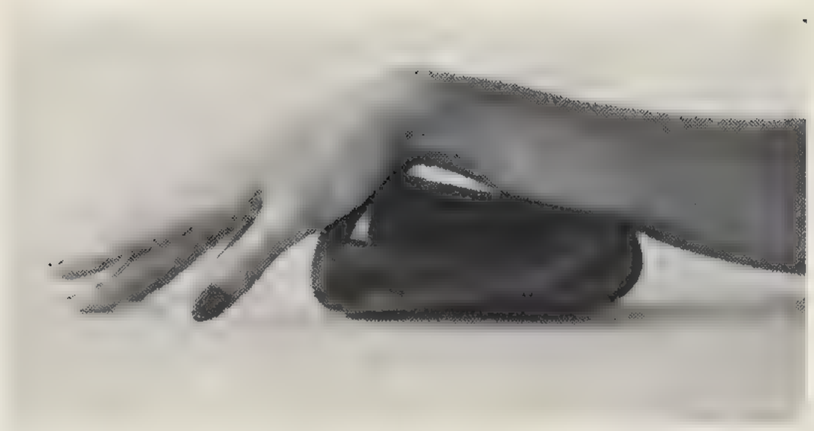
## A fascinating, immediate change can come over your face

Do this double Pond's Cold Creaming *every* night—and mornings, too. (Remember, the loss of your skin's oil and moisture goes on *every* day.) See your skin improve.

**Soft-cleanse** by swirling satin-smooth Pond's Cold Cream all over your face and throat. Swirl *up* from throat to forehead. Tissue off *well.*

**Soft-rinse** quickly with more skin-helping Pond's Cold Cream. Tissue off *lightly.*

This Pond's Creaming cleanses your skin *especially* clean . . . and *at the same time* gives back to your skin the oil and moisture it needs to be lovely. Start now to use Pond's Cold Cream. Get a *large* jar today.



Demonstration, here, of what can be done when the lightness and flexibility of glove leather are put into a shoe. This is the softness we cited among system-changers in January Vogue, a revolutionary shoe that weighs four ounces.

# GLOVE-LEATHER FOR SHOES

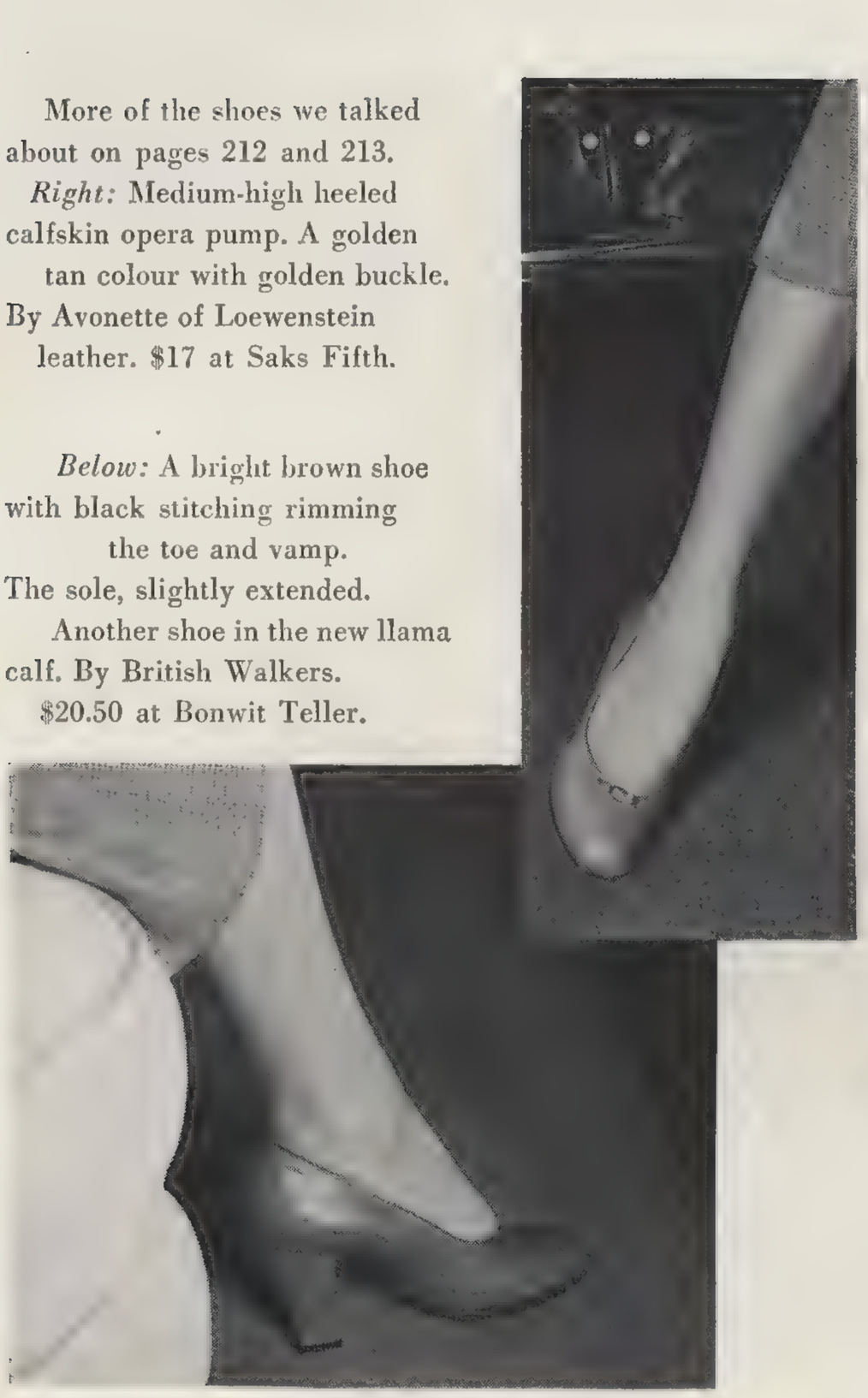


Made of a soft, glove-weight kidskin and backed up with Italian sheepskin for firmness. A *soft* back and toe that cradles the American foot but still gives support; it fits like—well, we did mention gloves. This in red with touches of patent leather. By Joyce, $13 at Altman; Jordan Marsh; The Broadway.

# TRANSPORTATION FOR SUITS

More of the shoes we talked about on pages 212 and 213.
*Right:* Medium-high heeled calfskin opera pump. A golden tan colour with golden buckle. By Avonette of Loewenstein leather. $17 at Saks Fifth.

*Below:* A bright brown shoe with black stitching rimming the toe and vamp. The sole, slightly extended. Another shoe in the new llama calf. By British Walkers. $20.50 at Bonwit Teller.





*Below:* Medium-heel walking shoe in brown calfskin. Strap over the instep buttons on the side. By Arch Preserver. $17 at Macy's. Stockings by Berkshire, also at Macy's.



*Above:* A red shoe—you'll want at least one pair—they're basics. This, cherry-red calfskin. By Natural Bridge, who also make it in black. At Arnold Constable. $10. Stockings by Berkshire at Macy's.

# Amazing NEW WAY TO LOOK YEARS YOUNGER





**LIFT**—you can enjoy the thrill of a "face lift"



**FIRM**—your contour is firmed, you look younger



**TIGHTEN**—your skin is tightened and more beautiful

# INVISIBLE BEAUTY STRAP

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Invisible Beauty Strap does wonderful things for your face. It tends to brace flabby skin, wrinkles seem to smooth away. Jawline puffiness, mouth-to-nose lines, little age lines seem to disappear. Tell-tale signs of worry and strain also vanish. Your face, your contour is firmed, tightened, lifted . . . you have the thrilling sensation of a "face lift" which lasts for hours.




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# THE TWENTY YEARS

*(Continued from page 185)*

it was certainly a symbol of a new kind of architecture. Modern had landed with both feet on the reclaimed dump that was the Fair's site. It was also a symbol of at least partial economic recovery. Millions of people were still unemployed in 1937 in America, but the most famous case of unemployment of the decade was not American at all. It was Edward VIII of England, who voluntarily in 1936 gave up his job "at long last" to marry Mrs. Warfield Simpson of Baltimore. Only two broadcasts in that decade caused more of a stir than Edward's abdication. One was the night Orson Welles horrified thousands with a mock newscast that Martians had landed in New Jersey. The other was the news, about a year later, that Germany had marched on Poland.

Americans had a new cause, but it took two diametrically opposed points of view. Both points of view stressed the necessity of preserving our principles and standing by our responsibilities. One group worked day and night to help "The Fight for Freedom" by all-out aid to England. It was they who made the famous destroyer deal a reality. The other group rallied thousands to the cause of "America First." But no one was indifferent, and no one, I believe, thought that the war could be settled without us. The moment of decision was forced on us, you may recall, during a Sunday-afternoon broadcast of the New York Philharmonic.

The bombs on Pearl Harbor swept away all causes but one. It was America First, all right, but America was in the far Pacific and in North Africa and deep in Europe. America was anywhere in the world—in Burma jungles and on frozen airfields in Iceland, in Murmansk harbour, and New Delhi, and on islands few of us had ever heard of before—the Gilberts and Solomons, Iwo Jima and Okinawa, and Guadalcanal. Americans had a geography lesson that they will never forget.

But already they have nearly forgotten what went with it at home—"Mairzy Doats" and gadgets to make your own cigarettes, recapped tires, and coupons for shoes, taxis with the doors falling off, Bundles for Britain, and the "dim-out" along the Eastern Seaboard. Every man was his own military strategist, but there was only one goal and the spirit of the nation was infrangible.

In the 1940 edition of *Webster's Collegiate Dictionary* "infrangible" is defined as "not capable of being broken or separated into parts; as *infrangible* atoms." The bomb that blew the atom apart blew apart the infrangible spirit with it. The war was won. The cause was not. We had learned things about how men behave that shocked us; we had learned about gas chambers and 180,000 killed by a single blow, and we had learned something about power and its responsibilities. We began to turn our eyes inward to look at ourselves, our culture and our motives.

Introspection took many forms. To the novelist it meant examination of the roots of behaviour, and the pseudo-Marxian symbolism of the novels of social significance was replaced by the pseudo-Freudian symbolism of the novels of self-analysis. To the politicians it meant investigation of everything from the Pearl Harbor fiasco, to "five-percenters," to our policy in China. At times it almost seemed as though America had decided that if it could dig out the past, it could get rid of the future.

We looked back in other ways, especially at our own culture, for as a world power our culture had become of more than passing interest abroad. We revived Henry James and Herman Melville. We began rereading F. Scott Fitzgerald, for the twenties seemed to have a special affinity to our new post-war era. Our young writers, as they had after the first war, lit out for Europe, but it was less fashionable for them to go to Paris than to Rome and to the islands in the Bay of Naples—Ischia and Capri. *Pal Joey* came out of moth balls to be a hit, and *The Male Animal* and, but it seemed too remote, *Of Thee I Sing*. Last year was not a good one for kidding about politics.

After the war everything, not just clothes, had a "new look." Campuses were filled with grown-up young men; many of them had wives and small children, and it seemed late to be getting started. Foreign cars and boxed-in jeeps became familiar sights on the highways, and motels of unparalleled splendour sprang up all across the continent to give shelter to a traditionally restless population again able to travel. For those who had travelled too much there were Levittowns and television sets galore. It was the ranch house that captured the imagination of adults as Hopalong and space cadets caught the fancy of children. Inflation became the bugbear of everyone; it cost a fortune to fill one's basket at the tremendous new supermarkets.

"They tell me a dime is only worth a nickel these days," a New York taxi driver said about a year ago. "But I've got the dime now and I didn't used to have the nickel." It was a far cry from 1933. In a world filled with "have not" nations, we were now a "have" nation, and our new cause was to keep free peoples from becoming enslaved by poverty and overrun by communism. Our determination had plunged us into war again, and our geography lesson rang with still more strange names—Seoul and Inchon and the Yalu River. A good many of us took to looking under the bed for the enemy while others fought him face to face on frozen rice paddies half a world away.

Nevertheless, peace is not a lost cause; we fervently believe that it is merely mislaid. In fact, in the period between the inauguration of Roosevelt in January 1933 and the inauguration of Eisenhower, in this era of causes, the surprising thing is that so few of them were lost.



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Here's a midnight look at the glamor ship of the Atlantic—the great new s.s. UNITED STATES. When she sails you're off for a new experience in luxury living.

**She's fast**—she's dependable. You sail from New York at 12 noon and you're in Havre by early morning or in Southampton by late afternoon of the 5th day. But that's not all. There's nothing afloat or ashore to beat her for luxurious comfort. She's completely air-conditioned—public rooms, passenger cabins, crew's quarters. Every stateroom has individual "climate control," world-wide telephone service, too.

**She's so modern** her speed and some of her other features are still secret. *She's so popular* that in her first 6 months of service she carried over 38,000 passengers!



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***s.s. UNITED STATES***—sails from New York at 12 noon to Havre and Southampton Feb. 18*, Mar. 7*, Mar. 25, Apr. 9, Apr. 24 and regularly thereafter. *First Class $350 up; Cabin $220 up; Tourist $165 up.* *Also calls at Bremerhaven.

***s.s. AMERICA***—sails from New York to Cobh, Havre, Southampton and Bremerhaven Feb. 10†, Feb. 28, Mar. 21, Apr. 10, May 1 and regularly thereafter. *First Class $295 up; Cabin $200 up; Tourist $160 up.* †Omits Bremerhaven.



**Mrs. Bob Considine** with friends in one of the 26 beautiful public rooms on the great, new s.s. UNITED STATES, says: "This new ship is the 'South Pacific' of the North Atlantic—biggest hit on any ocean! The food is delicious."

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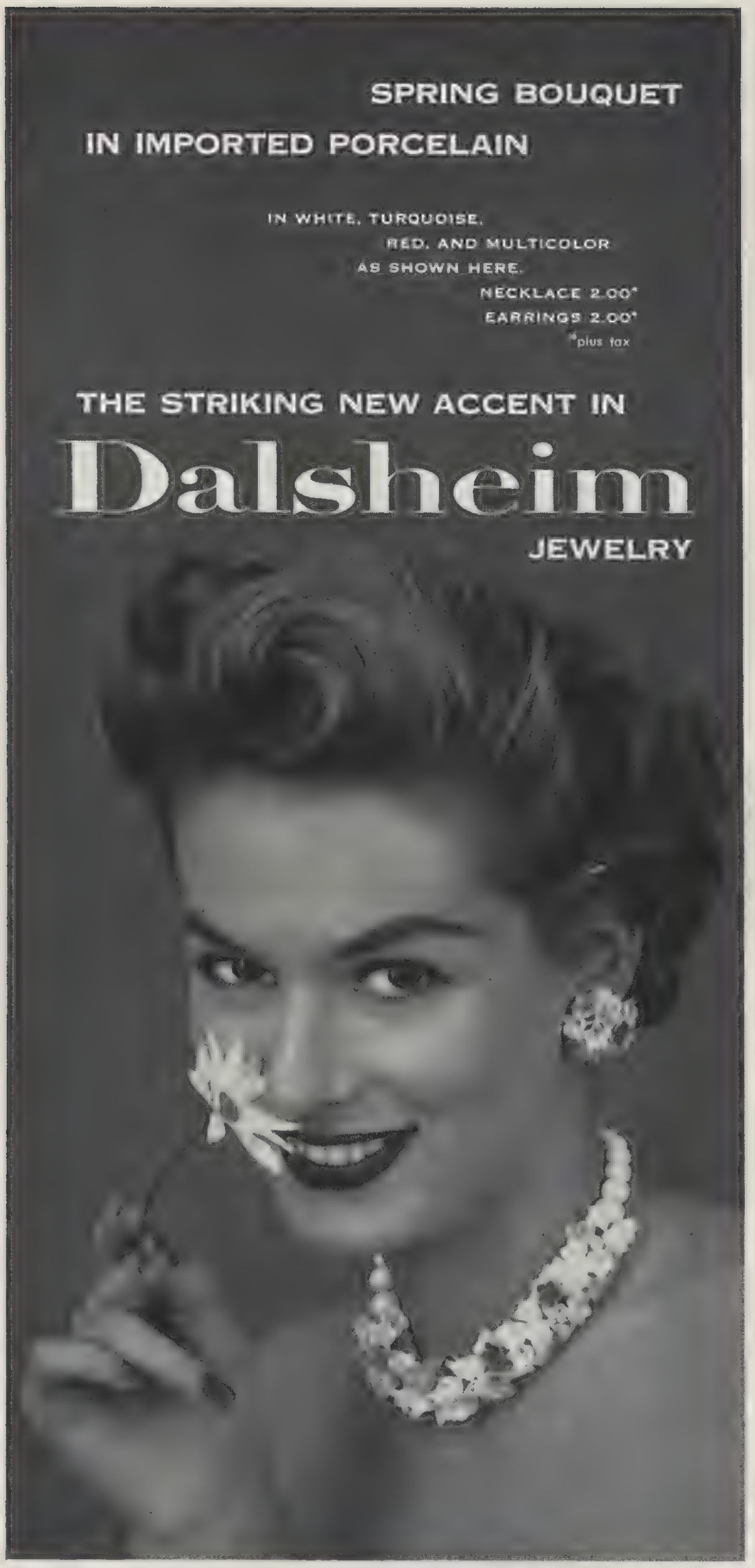
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PHILADELPHIA, Strawbridge & Clothier
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# RACING CAR-MAD AND HAPPY

*(Continued from page 205)*

greatest sports cars the world has seen—but for a town-car of genuine elegance, one still must go to Rolls-Royce or Daimler."

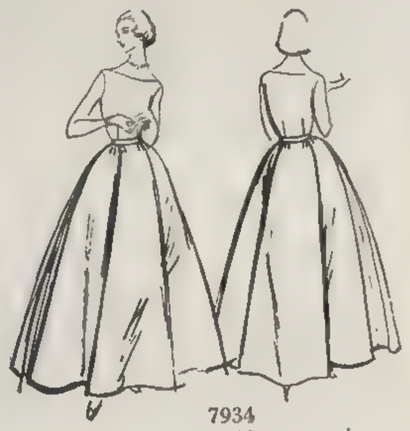
Straight from the festive board, still furious, M. Bugatti addressed himself to his draughting-table. He began the design of an automobile: The Bugatti Type 41, the Bugatti Royale, "The Golden Bug." This monster carriage was bigger by far than a Rolls-Royce. Its engine was so huge—roughly three times as big as a Cadillac's—that two of them were enough to propel a rail-car. Seven feet of bonnet loomed between windshield and radiator. The car would run, in high gear, from a processional 3 miles an hour to 142. The bare chassis, with no trace of bodywork, cost $20,000.

Bugatti made a dozen of these fabulous carriages, soliciting their purchase, in fairly haughty terms, by crowned heads of Europe, Indian potentates, and princes of industry of the first rank. There are three of them in this country today, monuments to an Englishwoman's casual small talk.

Still, the grand gesture is not altogether dead, and a woman is still behind it. At last year's London Motor Show in Earl's Court, the Daimler stand carried a notable vehicle: a limousine made to the order of Sir Bernard Docker, chairman of the board, for Lady Docker, a devoted exponent of the theory of conspicuous consumption. This tremendous carriage was said to have cost $40,000, and well it may have, for its interior fittings were of gold, its upholstery was of gold silk coteline, and some 700-odd 24-karat gold stars, each one hand-placed, embellished its body! It did not lack lesser refinements: a cocktail cabinet, picnic tables, a gold toilet set, and windows double-glazed to prevent fogging. A fast car? No, and what a pity if it had been.

# VOGUE PATTERNS

*(Other views of Patterns on pages 206-209)*



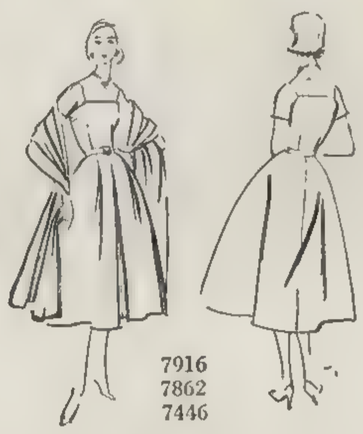
7934
7764

*Left:* Skirt, Pattern No. 7764.
Sizes 24 to 30. For size 28, 7⅝ yds.
39" fabric with nap. 50c.
Blouse, "Easy-to-Make" Pattern 7934.
Sizes 12 to 20 (30 to 38).
For size 16, 1 yd. 54" fabric. 40c.
Jacket, "Easy-to-Make" Pattern 7390.
Sizes 12 to 20 (30 to 38). For size 16,
1¼ yds. 54" fabric; 1¼ yds.
39" fabric for lining. 50c.

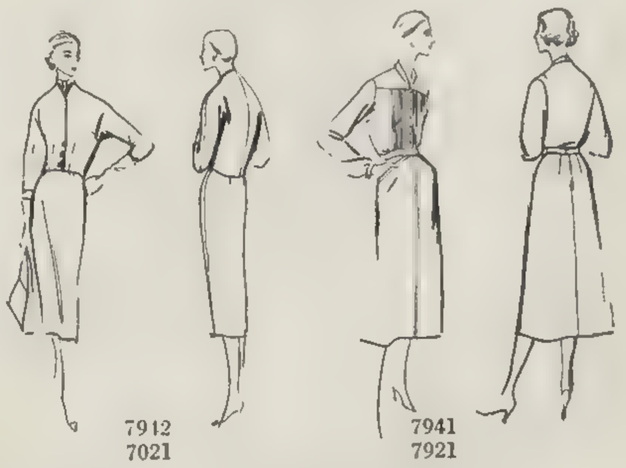


7390

*Below:* Stole, Pattern 7916.
One size for sizes 12 to 20.
3 yds. 54" fabric. 60c.
Skirt, Pattern No. 7446.
Sizes 24 to 32. For size 28,
2 yds. 54" fabric. 40c.
Blouse, Pattern 7862.
Sizes 12 to 20 (30 to 38).
For size 16, ⅞ yd.
54" fabric. 40c.



7916
7862
7446



7912
7021
7941
7921

*Above:* Jacket, "Easy-to-Make"
Pattern 7942. Sizes 12 to 20 (30 to 38).
For size 16, 1⅝ yds. 54" fabric. 50c.
Skirt, Pattern 7021. Sizes 24 to 34.
For size 28, 1 yd. 54" fabric. 50c.
Skirt, Pattern 7921. Sizes 24 to 34.
For size 28, 1⅝ yds. 54" fabric. 40c.
Blouse, Pattern 7941. Sizes 12 to 20
(30 to 38), 40, 42. For size 16,
2⅜ yds. 39" fabric. 50c.

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# THE "CAINE"

*(Continued from page 195)*

Wouk, whose technical accuracy in describing the details of ship-handling, of naval actions, of wind, weather, and sea, has held senior admirals fascinated, entered the Navy in 1942 knowing as little about it as his hero, Willie Keith. Like Willie, Wouk attended midshipmen's school at Furnald Hall, the lawyers' dormitory of Columbia University, in New York. It must have seemed reasonably homelike to Wouk, since he had graduated from Columbia in 1934. Nor is Furnald Hall too far from the Bronx, where Wouk was born on May 27, 1915, and where he attended public school and Townsend Harris high school.

At Columbia, Wouk, a brilliant student, majored in comparative literature and philosophy, studying under Professor Irwin Edman. He also edited the college humour magazine, *Jester*, and wrote the book and lyrics of two college musical shows. On one, he collaborated with Arnold Auerbach, a close friend, now a successful writer of sketches and lyrics for Broadway musicals. After graduation, Wouk and Auerbach decided to get into show business together, following in the footsteps of such Columbia alumni as Richard Rodgers and Oscar Hammerstein, 2nd.

Wouk's and Auerbach's first job was with Dave Friedman, who ran a joke factory, supplying gags to radio comedians. The Friedman office, lined from floor to ceiling with files (the topmost files accessible only by a tall stepladder, like the ones in shoe stores), contained jokes on every conceivable subject—Mother-in-law jokes in one file, Barbershop jokes in another. After a year of this, Wouk and Auerbach felt they would like to learn something about "situation comedy." The great master of situation comedy on the radio was Fred Allen; Wouk and Auerbach submitted a script to him, Allen liked it, and they worked with him from 1936 to 1941, a happy association for all three men.

Allen's program at that time included an interview, of which the general title was "People You Didn't Expect to Meet." (It was the forerunner of all the present-day radio and TV shows of the "What's My Line?" genre.) Wouk's and Auerbach's job was to find the person to be interviewed each week—Allen describes this mission as "finding out who put the cloves in the ham at Lindy's"—and to write the interview. One of their best interviews was with a man who always turned up on busy street-corners when it started to rain, selling umbrellas. (They found out his secret: he kept supplies of umbrellas in lockers, in strategic spots all over town, where they would be available when the first drop fell.)

Allen and Wouk have remained good friends and strong admirers of each other's work. Allen thinks now that these five years in radio may have been good training for Wouk. In writing for the radio, Allen says, "You can't embellish anything; you have to use words sparingly."

In June, 1941, Wouk went to Washington as a dollar-a-year man, writing radio shows for the United States Treasury. In September of that year he applied for a commission in the Navy, which turned him down because he had no engineering experience. In December, after Pearl Harbor, he tried again, and was accepted. Since he had not served a full year as a dollar-a-year man, he got a check from the Government for eighty-three cents.

After Furnald Hall, Wouk, then an Ensign, was sent to Annapolis for advanced training in communications, and shipped out to the Pacific in February, 1943, as communications officer of the U. S. S. *Zane*, a destroyer-minesweeper.

When the war ended, he was Lt. Wouk, executive officer of the *Southard*, another destroyer-minesweeper of the *Zane* (and *Caine*) class. During his years in the Navy it never occurred to Wouk to write anything about it, nor did he think he would ever write anything about it afterward. He had studied the Navy Regulations in the course of his training, including Articles 184, 185, 186, and he remembers wondering: What would happen if a man did relieve his skipper under those Articles? What would have had to happen beforehand to make him do it?

But he didn't give the matter much further thought for the next two years. Instead, he returned to New York, after his discharge from the Navy early in 1946, and finished *Aurora Dawn*, a humourous novel about radio and advertising which he had started writing, as a diversion, aboard the *Zane*. Published by Simon and Schuster in May, 1947, it was that month's selection of the Book-of-the-Month Club. *Aurora Dawn* sold about 30,000 copies "in the trade"—i.e., in bookstores—which is not at all bad for a first novel, or indeed a non-first novel.

About this time Fred Allen took Wouk to see Harold Matson, the literary agent, a short, stocky, bulldog-like man whose list of writers includes Evelyn Waugh, Arthur Koestler, F. Van Wyck Mason, J. B. Priestley, and C. S. Forester, the creator of Captain Horatio Hornblower. Allen felt that Matson's advice and guidance would be a help to Wouk. Writers and editors respect Matson's judgment, and writers are particularly grateful for Matson's ability to sell practically everything they write. As one of them said admiringly, "If you've got some notes written on the back of an old blotter, Harold will sell it as a novelette."

Matson agreed to act as Wouk's agent, a decision he has had little cause to regret. Wouk was then writing his second novel, *The City Boy*, a pleasant little story of a Bronx boyhood. Published in 1948 by Simon and Schuster, it reminded some reviewers of Mark Twain, but sold only about 6,000 copies. (Matson, however, sold it briskly to Columbia Pictures.)

*(Continued on page 223)*

# THE "CAINE"

*(Continued from page 222)*

But even before publication of *The City Boy*, Wouk had started thinking again about the idea of an executive officer actually relieving his Captain under Article 184 of the Navy Regulations. He had, already in mind, the three pivotal characters of Queeg, Maryk, and Keefer; and he had decided that Maryk would relieve Queeg, under "extraordinary circumstances." Then he decided that Maryk would be wrong to do so. Having resolved this point in his mind, he could go ahead with *The Caine Mutiny*.

Wouk's view on this point does not necessarily represent the official Navy opinion. My authority for this is Fleet Admiral William F. Halsey, wartime commander of the famous Third Fleet in the Pacific, who figures prominently in the plot of *The Caine Mutiny*, although he never actually appears in the book. Now retired, and an executive of the International Telephone & Telegraph Company, the Admiral told me, in his downtown office overlooking the North River, that if the Captain of a ship is not living up to his duties to such an extent that the ship and its personnel are endangered, then it is the duty of the officer next in line of command to relieve him.

Since the *Caine* never actually existed, Admiral Halsey could not give an opinion as to what that particular officer (Maryk) should have done. But, said the Admiral, "If the ship is in serious trouble, he may be liable to punishment if he *doesn't* take over. It's the most difficult situation a Naval officer can find himself in. He can't act a minute too soon, or a minute too late. And it's something he has to decide for himself. Nobody can undertake to advise him. If he guesses right, that's fine—if he guesses wrong, God help him."

Admiral Halsey said that he had enjoyed every bit of *The Caine Mutiny*, especially as he had spent twenty-five years in destroyers himself. I asked him what he would have done if Lts. Maryk and Keefer, of the *Caine*, had gone in to see him on his flagship *New Jersey* at Ulithi, with their logbook listing the peculiar actions of Captain Queeg. The Admiral said that he wouldn't have had time to read their report himself, since the Fleet was leaving to support the landing on Mindoro, but that he would at once have sent a senior member of his staff, "a man of experience and mature judgment," over to the *Caine* to investigate conditions. Whatever action he took would have been determined by the report of this officer.

I asked Admiral Halsey whether his investigating officer might not have been misled by Queeg's plausible manner into thinking that all was well aboard the *Caine*. "Not the man I would have sent," said the Admiral.

Wouk started his research on the book in January, 1948, and almost immediately got involved in a digression that was to delay writing it for a year. One of the first research jobs he tackled was for the typhoon chapter, which has since kept so many readers awake until ungodly hours. (He had been through two typhoons in harbour, but never one at sea.)

He arranged an interview with the officer in charge of the Navy's aerological, or storm, branch in Washington. This officer proved to be extremely kind and helpful; but he kept digressing from typhoons, which occur in the Pacific, to hurricanes, which occur in the Atlantic. He described to Wouk how the young Navy fliers attached to his section fly into the eye of a hurricane to gauge its velocity and direction.

Wouk thanked him, collected his notes, and went back to Long Island, where he was then living. After he got home, he found that his own mind kept wandering from typhoons to hurricanes, and realized that what the Navy aerologist had told him (though it had nothing to do with *The Caine Mutiny*) would make a fine story.

He outlined it rapidly in a two-page memo and took it to Harold Matson, his agent. On the strength of the memo and Wouk's verbal outline, Matson sold the story to Twentieth-Century Fox. Wouk went to Hollywood to write the screenplay, and the Navy aerologist was also summoned to the Coast to act as technical adviser. All this emerged as the movie called *Slattery's Hurricane*. Before the movie had been released, Matson sold the story to *American Magazine* as a novelette.

Wouk finally got back to typhoons, and mutinies, early in 1949, and made several more trips to Washington to do research. He checked the logbooks of all the destroyer-minesweepers in the Pacific in World War II, to make sure that no actual ship ever followed the exact path of the *Caine*. He spent hours in the Judge-Advocate General's office, checking legal points for the court-martial scene. He discussed the problems of command with a high-ranking officer who had been for years the head psychiatrist of the Navy.

In all his researches which required the use of Navy facilities, the Navy gave him full cooperation. The title and plot of the book were known to the Navy in advance, and no one in the Navy ever asked to edit, or even read, the manuscript. The day *The Caine Mutiny* was awarded the Pulitzer Prize, Wouk got a telegram which read "Congratulations on a high honour well earned," signed by Admiral Robert F. Hickey for the Secretary of the Navy.

The first few pages of *The Caine Mutiny* were written on board the U. S. S. *Saipan*, an aircraft carrier, in June, 1949. (Wouk, a Reserve officer, had volunteered for a training cruise to Canada.) When he got back, he showed the pages to Matson. At that time, publishers were begging authors not to write war books, or if they must write them, to put them off for at least five years. They were convinced that the public wouldn't buy them and wouldn't read them. Matson, of course, knew all this; but he was, in his own words, "pretty bull-

*(Continued on page 224)*





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# THE "CAINE"

*(Continued from page 223)*

ish" about *The Caine Mutiny*. So bullish, in fact, that he drew up a contract obligating whoever published it to pay a $20,000 advance, as well as the usual royalty on sales.

Alfred A. Knopf, the first publishing house to which Matson submitted the manuscript (then about 150 pages), declined it on these terms. Although the Knopf editor who read it liked what he saw and heard of the book, he thought the timing was wrong and the price too high. (In order to recover a $20,000 advance, a publisher would have to sell at least 40,000 copies of the book before he even began to make a profit.)

The next firm to which the 150 pages were shown was the Behemoth-like Doubleday & Company, which publishes such habitual writers of best-sellers as Thomas B. Costain, Edna Ferber, Kenneth Roberts, Daphne du Maurier, Irving Stone, and Somerset Maugham.

At Doubleday, LeBaron Barker, the executive editor, a tall, lean, blond man with a nervous, brilliant quickness, read it and accepted it. He, too, was worried about the timing and thought the price high. Since then, in discussing this period, he has said, "I thought it was a gamble. But I thought it would be a major book club selection, and that it would sell around 50,000 copies in the trade. I was wrong on both counts." Barker tries hard not to beam complacently, and almost succeeds.

*The Caine Mutiny* was turned down before publication by the Book-of-the-Month Club (which didn't like the love story), and by the second biggest book club, the Literary Guild. (Doubleday actually owns the Literary Guild, but doesn't control its selections.) The only book club to accept *The Caine Mutiny* before publication was the *Reader's Digest* Condensed Books, which circulated the book three months after publication, condensed to 222 pages and included in a volume with three other books. Once the *Caine* was well under way, both the Book-of-the-Month Club and the Literary Guild, overcoming their distaste for her rusty, cabbage-smelling decks, hopped lightly aboard, offering the book to members as an "alternate selection." (As such, *The Caine Mutiny* has sold over 100,000 copies through the Book-of-the-Month Club, over 200,000 through the Literary Guild.)

Also prior to publication, the first serial rights to *The Caine Mutiny* were declined by all the leading mass-circulation magazines. The editors loved it, but just "didn't think it would go."

When *The Caine Mutiny* was published, on March 19th, 1951, the best-seller lists were dominated by *From Here to Eternity*, James Jones's roaring, unpunctuated 860-page indictment of the United States Army. Though not precisely a war book, *Eternity* seemed to saturate the market for any kind of book about the Armed Forces. At any rate, it seemed to saturate *something*.

On the day of publication, Wouk and Mrs. Wouk were in Mexico, where they had gone, nervously, to avoid the reviews; but once there they found they could think of nothing else. Finally Wouk managed to track down three reviews—the *New York Times* and *Herald Tribune* Book Sections of Sunday, March 18th, and *The New Yorker* of March 24th. The *Times* and *Tribune* reviews, though generally favourable, were short, and inconspicuously placed. *The New Yorker's* review appeared under "Briefly Noted, Fiction," ignored the mutiny and the typhoon, and described the book as being entirely about Willie Keith, "a young snob."

The Wouks flew back to New York, convinced that the book was an utter flop. At the airport they were met by Wouk's mother, in the highest spirits, waving a sheaf of reviews, all better than the ones they had seen, and many outstandingly good. Reviewers compared it favourably with *Mutiny on the Bounty* and *Mister Roberts;* with Conrad's *Lord Jim* and Melville's *Billy Budd*; and with almost all the works of C. S. Forester. (Forester, one of the earliest fans of *The Caine Mutiny*, once remarked to a friend that "it would have been an excellent book even if there hadn't been a mutiny.")

But in spite of all these critical "well dones," sales of the book were deceptively sluggish. Sales for March, the month of publication, were 14,835 copies, but 13,000 of these represented the advance sale to bookstores. In April, the figure was a trickly 4,109. In May, it crept up to 8,669. But the average life of a novel is ninety days, and as the *Caine* wallowed on towards her ninetieth day, she appeared to be in serious danger of foundering.

In June, three things happened. One: the *Reader's Digest* condensation appeared. Two: Doubleday started offering extra copies of *The Caine Mutiny* free to booksellers who ordered a certain number of copies at the regular price. Three: the book became a best-seller in San Francisco, partly due to a well-known San Francisco bookseller, Paul Elder, who had taken a full-page ad in the San Francisco *Chronicle* on May 13th, giving the book his personal recommendation and offering to refund the money of any customer who bought it and didn't like it. Total sales for June were 19,149 copies.

In July, sales declined slightly to 11,658. But in August, they zoomed to 27,845, and *The Caine Mutiny* appeared for the first time at the top of the best-seller lists, where it was to steam unchallenged for almost a solid year. *From Here to Eternity* dropped back to second place, and in September to third. (In September, *Caine Mutiny* sales shot to 40,403.) By Christmas, 1951, *Eternity* was in tenth place, and by May of the following year it had sunk from the list. The *Caine* churned on in first place.

But this astonishing upsurge was not due to promotion, condensa-

*(Continued on page 226)*

# VOGUE'S 18th PRIX DE PARIS

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4. Discuss lasting contributions Americans have made in the arts, the theatre, or literature.

5. What, in your opinion, is the function of a fashion magazine today? What is its importance, its scope? Discuss the importance of fashion in your own life.

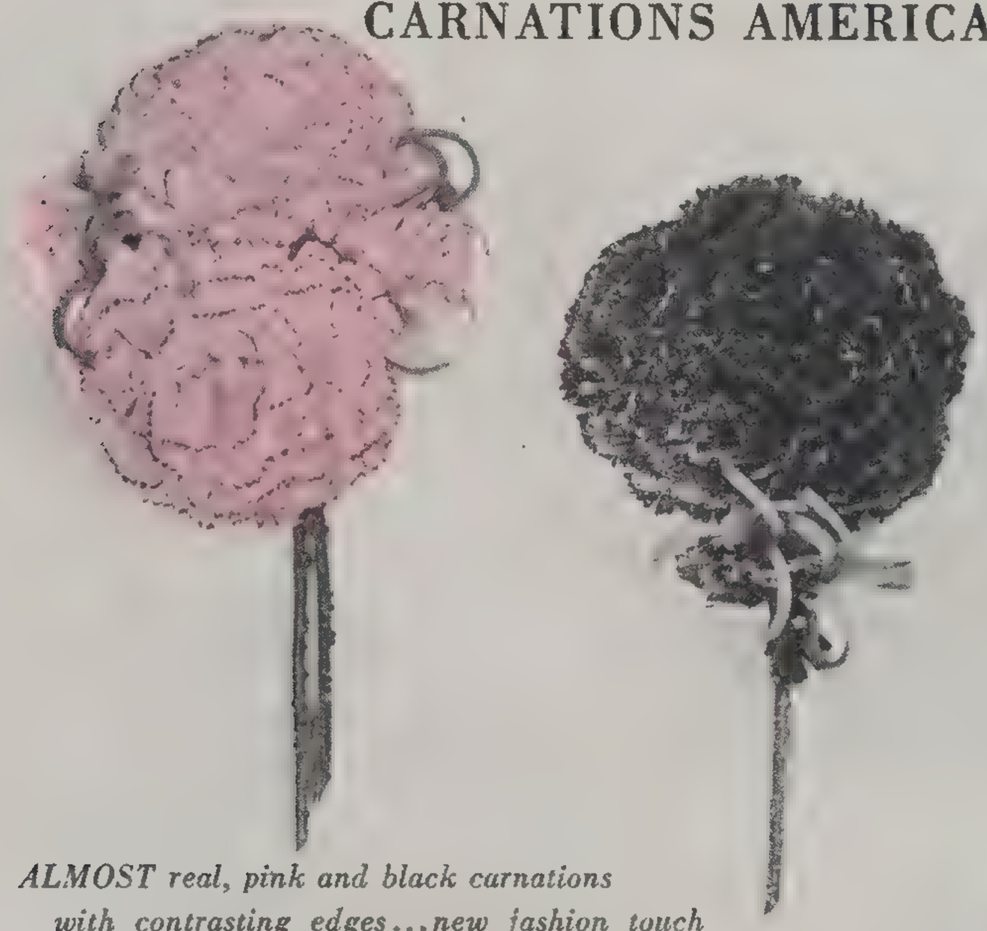
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# THE "CAINE"

*(Continued from page 224)*

tion, or advertisement, though all these had helped. It was due to a strange malady which began to appear in many parts of the United States in this summer of 1951, and which might have been accurately described as "*Caine Mutiny* fatigue." Its victims were easily recognizable by their extreme pallor, and by the dark circles under their eyes. They were readers of the book who had been unlucky enough to find themselves involved with it at (say) three o'clock in the morning, and couldn't —as they explained hoarsely the next day—put it down.

One of the most curious and significant features of "*Caine Mutiny* fatigue" was the desire of people suffering from it to transmit it to other people. Instead of trying to shield their acquaintance from this sleep-destroying book, they fairly forced copies of it on friends, relatives, even total strangers. To an extent hitherto unheard-of in the publishing business, the success of *The Caine Mutiny* has been due to a word-of-mouth campaign conducted by enthusiastic, though red-eyed, readers.

At the time *The Caine Mutiny* was published, the non-fiction best-seller list was headed by *Kon-Tiki*, which had occupied the number one spot since the preceding December. In July, this was joined by *The Sea Around Us*, which then advanced to lead the non-fiction list. In August, things got even saltier; Knopf, which had turned down *The Caine Mutiny*, published *The Cruel Sea*, which became number two best-seller on the fiction list in September, and remained there for the next five months, steaming along strongly just behind the *Caine*, though never overtaking her.

All this became known, in delighted publishing circles, as "the sea trend." Readers just couldn't seem to get enough brine. A Dr. Freehof, lecturing on books in Brooklyn on October 19, 1951, asked, "Why does the ocean suddenly overflow the shoreline of our life?"

The movie of *The Caine Mutiny* will be, according to a representative of the producer, Stanley Kramer, "the biggest thing since *Gone with the Wind*." Actual shooting is scheduled to start in the spring of 1953, after a delay of almost a year and a half while an agreement was reached with the Navy on the screenplay. (Making the movie without Navy cooperation would have been almost impossibly difficult and expensive.) The Navy had been afraid that in the condensation necessary to make a 500-page book into a screenplay, even one that would run for three hours, the loathsome personality of Queeg would overshadow the other elements in the story.

The movie situation got off to a bad start in the very beginning. In January, 1951, two months before *The Caine Mutiny* was published, Harold Matson, Wouk's agent, began sending it in manuscript form to various big movie companies. Stanley Kramer, who operates an independent producing unit affiliated with Columbia Pictures, took an option, which he eventually exercised, to buy the screen rights for $48,000.

But in the meantime four other companies had had their manuscript readers prepare summaries of the book, which they hastily submitted to the Navy. These summaries were simply hack outlines which said, in effect, "This is a story about a terrible Naval officer and a messy ship." The Navy's reaction, of course, was an indignant Negative.

The other four companies dropped out as quickly as they had rushed in, but it has taken Kramer and his top writer, Stanley Roberts, assisted by Wouk in the early stages of drafting the screenplay, a long time to overcome the Navy's original trauma.

Meanwhile, the book goes steaming along. Wouk, now working on a fourth novel in his comfortable telephoneless apartment in the East Seventies in New York, where he lives with his wife, their young son Nathaniel, and a large, affectionate yellow dog named Johnson, says of the *Caine's* success, "It's the most amazing thing in the world to me—it's not the kind of thing you have any right to expect. But as far as I'm concerned it's just book number three. Now I'm concerned about books number four, five, and six."

Perhaps the secret of the *Caine's* long voyage may be found in one of the letters that readers have written to Wouk about the book. This one said, "It is wonderful to read a war book that is in favour of this country, for a change."

Or perhaps the answer lies in a review that appeared in the *Catholic World* in August, 1951: "This book attempts something few war novels of any stature have tried: entertainment."

VOGUE — FEBRUARY 15

*30 new hats • Pattern wardrobe*

*Leather in fashion*

# THE SHELBURNE MUSEUM

*(Continued from page 183)*

days farming, wearing blue jeans. In his great days of polo during the 1920's, he was recognizable from a quarter of a mile away by his English seat, his long reins, and his superb horsemanship. It was J. Watson Webb who made his young wife, Electra, a lover of Vermont.

That love for Vermont in the Webb family started with Watson Webb's father, Dr. William Seward Webb, a big handsome man who had a passion for creating something out of almost nothing. He not only ran the first railroad into the Adirondacks, but he also created the Webb place by buying up old farms from Vermonters eager to go somewhere easier. By 1886 he had 5,000 acres in a rolling sweep to Lake Champlain. On those acres he planted, with the eye of a Corot, trees so delightfully placed that in the autumn the estate is a glory of beaten-gold sugar maples, sharply lined with evergreens. In the distance graze his son's registered Herefords and his grandson's Black Angus cattle. On the crown of a hill stands his great curving Shelburne House with its 110 rooms. When Dr. and Mrs. Webb lived there, there were often thirty for breakfast and forty-five for luncheon and perhaps seventy for dinner. (Among the staff were six footmen and a steward from Blenheim Castle.)

It was a gay, happy and laughing life for the most part. The children and their friends swam and golfed on the second golf course in this country and, according to legend, the first ever played on. (That golf course has since been abandoned and now on part of it stands the new dairy barn where Derick Webb's cows will be milked mechanically into bottles.)

In those earlier days the Webbs arrived in Vermont in their private railroad cars. Dr. and Mrs. Webb each had a private car. "Now, I sometimes go in an upper berth," said Electra Webb. To her it was fun then, and even more fun now, with the Museum progressing. Where the old side-wheeler, the *Ticonderoga,* now sails the lake, the Doctor's magnificent yacht, the *Elfrida,* used to sail. That remarkable ocean-going yacht was so built that her bow and stern folded onto the deck in order to get through the locks on the way from the Atlantic to Champlain.

Dr. Webb, a man of tremendous energy and enthusiasm, mixed with his love of horses, dogs, railroading, building, a great interest in American history; at one time he was president of the Sons of the American Revolution. The genealogy of the Webbs blooms with generals. General Samuel Blachley Webb, who fought through the Revolution, held the Bible for General Washington's oath at the first Inauguration. (Another Webb flew the Hump in World War II.) That general's grandson, General Alexander Stewart Webb, held the "Bloody Angle" at Gettysburg against Pickett's Charge—that small square of ground which marks the furthest north that the Confederate Army ever reached. His father, General J. Watson Webb, had been Ambassador to Austria and to Brazil, a friend of Napoleon III, and of William Seward, Lincoln's Secretary of State. This General Webb, editor of the powerful New York *Courier and Enquirer,* named one of his sons after Seward who gave the baby a silver cup and bought Alaska for this country. In later years, Secretary Seward's namesake, William Seward Webb, who had four children of his own, made a fabulous trip to Alaska. Since those days, the Webbs have always had an affection for that region; seven times Electra Webb and her husband have hunted caribou there. (According to *Records of North American Big Game,* she brought out the second-biggest moose ever shot there.)

William Seward Webb studied medicine at Columbia, in Paris, and in Vienna. Eventually a surgeon at St. Luke's, he stopped practising, after his marriage to Lila Osgood Vanderbilt, for as someone said, "It was not chic for a Vanderbilt to marry a surgeon." In time Dr. Webb, whose father-in-law, William H. Vanderbilt, had attained some reputation with the New York Central, became a famous railroad king himself, president of the Wagner Palace Car Company (which later merged with the Pullman Company) and president of the St. Lawrence and Adirondack Railway Company.

All this led by normal means to Dr. Webb's journey across this country in 1889 in his private train, with four of the most luxurious private cars ever built. He recorded that trip by talking into a phonograph, and later published its annals in his book, *California and Alaska.* With a party of twelve, including family and guests, the Webbs took off sedately, with the tracks cleared, and the switches spiked; Dr. Webb was therefore free to steam through at top speed or to stop, as he often did, to amuse himself and his guests with a little shooting or some fishing. Of course, while he paused, no trains could go through at all; a telegraph man tapped out warnings to trains approaching from either direction. This was no mere routine trip across the country; the Webbs cruised and rambled "four times across the continent, up into the land of seals and through the British dominions." On board, besides three of his children, including J. Watson Webb, were two nurses, a Chickering piano, and a good library. Bells were installed "in case of attack by highwaymen." As a mannerly gesture from one railroad president to another, the Canadian Pacific's man courteously provided for the Alaskan cruise a 240-foot steamship, the *Islander,* which carried the Webb yachting colours. After nine entranced weeks, the trip ended at Shelburne where the whole town welcomed the Webbs home.

That bond with Shelburne has remained constant. Now with the new Shelburne Museum, the bond

*(Continued on page 229)*


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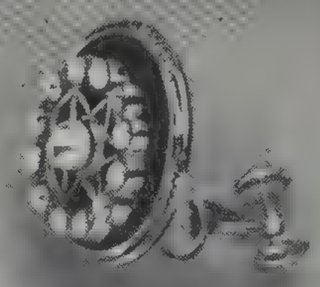


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DISCOVERIES

IN BEAUTY

1

1. More news from Helena Rubinstein whose hair products are now almost as famous as her cosmetics: Blonde Beauty lightens hair two to three shades at a time, enables you to stop when your most flattering blondeness (either ash-toned or reddish-gold) has been achieved. Saks Fifth.
2. A gentle, corrective treatment for hair that has been *mis*treated by too-frequent permanents, over-bleaching: Harper Method's HarperCoronet contains keragene, a protein substance capable of being absorbed by the hair to restore springiness to curls. Berthold, 61 West 55th Street.
3. Wella Kolestral can do for your hair what a good lubricating cream can do for your complexion: improve its texture, correct dryness. Lord & Taylor.
4. If you are hesitant about lightening your hair, you might try Richard Hudnut's Light and Bright. The increased degrees of brightness are always under control, depending entirely upon the number of applications. Stern's.

2




3




4



MIEHLMANN

# 1953 SPRING FASHION

*(Continued from page 150)*

for instance, or in beige—there are more shades of beige around this spring than it seems possible for one spectrum to encompass. And for evening, white: a fashion so successful this past winter that American women choose that it—insist that it—continue into spring.

The print: the print, particularly, that imitates marble, tweed, leopard or any other delectable two-toned subject. And if the two tones are black and white—your 1953 print's the smarter for it. More and more the place for prints: the linings of coats and jackets (which means, happily, that more and more coats and suits have a costume-look).

The matchbox suit: that's the suit with the new American slenderness that we think many American women will choose. What's a matchbox suit? Repeating for the reader who missed January Vogue: the match box is the name given to the jacket—oblong, fitting only at the hips and shoulders—and worn, always, over a slender skirt or dress. There are other suits, slender in other ways, all good, that other American women may choose to choose: the suit with the less-fitted jacket, or with the little box-top jacket (descendant of a bolero)—for a fuller report on suits, see pages 162-167.

Other certain, and certainly smart, American fashion-choices this spring:

The slender coat with a slight in-cave through the rib cage (it looks as if this will be the Ford coat of American spring fashion).

The slender dress, with a neckline that has the curving cut, or the rounded drape, of a necklace.

The bare-necked look in suits and coats (newest place for a scarf this spring is flowing from a pocket).

The black town shoe, newly interesting, no longer just "safe" (this, discussed in February 15 Vogue).

The white glove, over and over and over again—and it's smartest when holding the new, longer, narrower handbag.

The middle-sized hat (to come a little later); and the hat that looks small, but that does more than follow the hairline, that decorates it prettily. A very new look with suits, this, and newest of all in colours like tangerine.

Shorter umbrellas; spots of fringe; touches of chiffon (a lemon chiffon handkerchief, say) with tweed. And these jewels: pink jewels; the occasional turquoise; hoop earrings in all stones and metals, often so big in circumference that they must be suspended from within the ear; and armfuls of bracelets—this spring it's newest to concentrate all your bracelets on the one arm.

# THE SHELBURNE MUSEUM

*(Continued from page 227)*

has been reinforced tremendously. Part of the village's pleasure comes from the number of visitors who have already driven through the covered bridge into the Museum months before the official opening. Part of the visitors' pleasure comes from the tantalizing incompleteness of the museum. Nothing is set, finished, dead. It is all like the scattered attention of a bright, interested mind that knows what it likes and likes the best and, furthermore, has the time, the courage, and the money to buy it.

Nothing stops Mrs. Webb. She persuaded the State of Vermont to appoint an administrator to reopen the estate of General Strong, dead some hundred years, when she wanted to buy the schoolhouse. She went through legal manœuvres to buy the big white *Ticonderoga*, the last side-wheeler, with what seems to mean a lot to connoisseurs of side-wheelers, a walking beam. She operates it every summer, with the high light of the season the annual Webb party on shipboard with a guest list of four hundred or so. Last summer the three-generation party included a ninety-seven-year-old Shelburne friend, and the latest Webb grandchild, an infant ten days old.

A friend of the Webbs tried recently to describe the family. The description ended incoherently in a broken mass of facts, for nothing about them fits exactly into a pattern. "In New York," the friend said, "they live in the penthouse apartment two floors above that of John D. Rockefeller, and up at Shelburne, they raise thoroughbred horses and used to breed their own foxhounds; they established the breed called Shelburne terriers, a combination of Norfolk and Norwich terriers with a little Sealyham."

"You know, of course," she added, "that Mrs. Webb was vice-director of the blood bank in New York during the war and gave a dozen or more pints herself." That was when two of her sons were in uniform; Harry, who is now farming at Shelburne, was a pilot in the China-Burma-India theatre, and Sam, who is an insurance broker with his father in the firm of Webb & Lynch, was a gunnery instructor in the Air Force.

All the younger Webbs delight in the Museum, the visible presence of their mother's incurable addiction to collecting. "Thank God," said some one from another museum, "there is no Collectors Anonymous."





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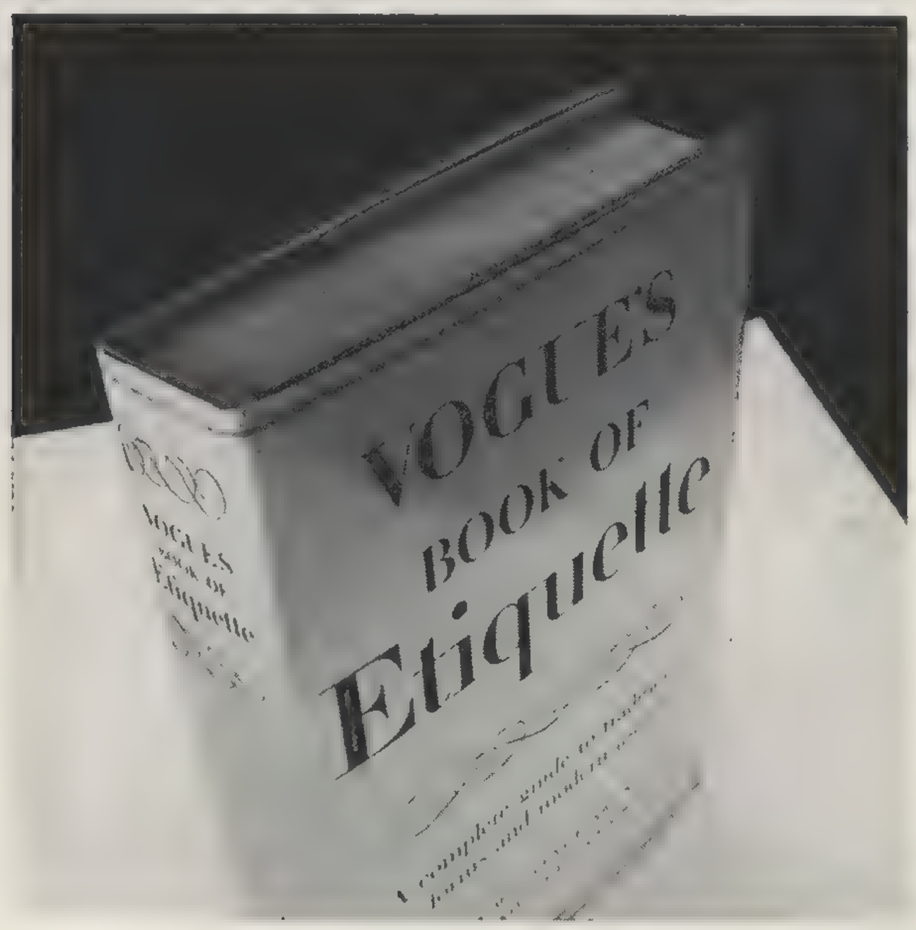
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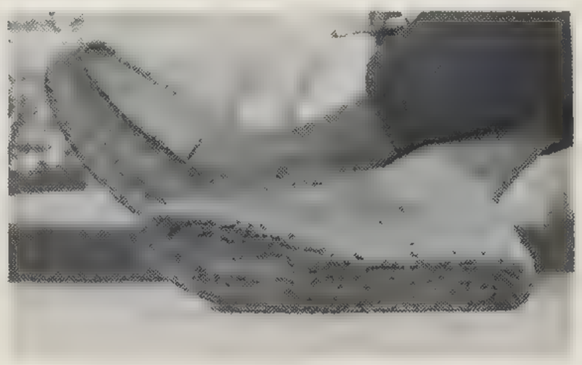

# MEMO TO MEN IN THE SOUTH

*Above:* This shirt—printed linen, the print extremely orderly, a matter of dark blue squares on a white ground. $17. By Alfred of New York in Moygashel linen. Kolmer-Marcus; Neiman-Marcus.



*Left:* This hat—extremely familiar to anyone who's been in Venice, being a gondolier's hat. For the Lido, or any beach, in straw with a grosgrain band; $7.50. Adapted by Lee. Wallach's; George Stinchfield, Palm Beach.

*Right:* Rope-soled beach shoes with raffia uppers; an Italian import, they're the thing there (and now here) with denim and linen slacks. $8.50. Bronzini.





*Left:* Begun in Haiti, a shoe that will also go to Palm Beach, Nassau, Jamaica—plaid denim, raffia. $6.50. From Afro-Arts Bazaar, New York; George Stinchfield, Palm Beach.

TED CRONER

# PEOPLE ARE TALKING ABOUT...

*(Continued from page 186)*

PEOPLE ARE TALKING ABOUT... The startling exhibition of stage magnetism without stage authority by Bette Davis in *Two's Company*, a revue fun just 50% of the time, especially when Nora Kaye dances, when David Burns, as a distinguished actor, tries squashing an up-staging child.... The taut Spanish dancer, José Greco, and his troupe, who look as if they had stepped out of a Manet painting. ...*The Little Madeleine*, an amusing, vital autobiography of Mrs. Robert Henrey's early life, and the charming, drunken, often delinquent neighbours who lived around her.... Raoul Dufy's ready-made mural, the largest lithograph ever made, as high and long as a short fence (3 feet by 18 feet; subject, electricity) in ten sections for $400 at Pierre Berès.... The sign on Christopher Fry's house, *Little Venice:* "Beware the Doge."

PEOPLE ARE TALKING ABOUT... Insidious science-fiction, now turning up as dialogue between two flying-saucer pilots buttered into a Ford commercial.... Howard Dietz's new English version of *La Bohème* which received some critical kicks, a clobbering that did not affect the audiences, mainly because the Met's singers failed to enunciate enough to get the lyrics across....*You and the World*, CBS's factful radio interviews in which Dwight Cooke talks with, among others, Nehru, Premier Yoshida, or patrols in the Burmese jungles.... The hypnotic semi-documentary film, *Under the Red Sea*, with under-water close-ups of such creatures as manta rays (that great batfish of the deep), and recorded noises of fish sounding like grunting pigs or muffled native drums.... The most luxuriant cookbook in years, Samuel Chamberlain's *Bouquet de France*, with recipes lightly scattered among photographs, tourist advice, and history—all good.

PEOPLE ARE TALKING ABOUT... The lyrical scenes of Loren MacIver, the condensed brilliance of Irene Rice Pereira's paintings in their joint exhibition at the Whitney Museum in New York, soon to go to Des Moines, San Francisco, and Dallas.... The surrounding bath of sound from Columbia's new phonograph, no larger than two bread boxes, and the way it makes music almost fresh instead of canned.... Cook's tour of the Belgian Congo.... Seventy-five-year-old Carl Sandburg's autobiography, *Always the Young Strangers*, packed with the ruggedness, the people of his early life; he fits in even such jokes as this one from *Hostetter's Almanac:* "A lady once went to Dublin Castle in such very full dress that more bust than *barège* was visible. 'Did you ever see anything so unblushing?' said someone to Archbishop Whately. 'Never since I was weaned,' replied the wit."

PEOPLE ARE TALKING ABOUT... The Maharajah of Cooch-Behar's tiger hunts (open to all comers with $5000) which offer also a sport called gooming—shooting sambhur, barasingha, chittal, and hog deer.... The fascination, like looking at one's own past, of the exhibition at the Museum of Modern Art of a group of artists known as De Stilj whose work from 1917 to 1927 had clear influence on our painting, architecture, and furniture design.... Hackle-raising tension in the film, *Above and Beyond*, during the scenes of A-bombing Hiroshima, and the let-down of the ringer love story.... *We Chose the Islands*, the exuberant, loving memories of Sir Arthur Grimble as an administrator in the Gilberts (one chapter, "The Spell," appeared in Vogue, September 15, 1951).... A letter handed to an American soldier on a Japanese train by a Japanese to whom he had given a few books of matches: "I can not speak American well. Thank you very much for your kind. Japanise all thank. Please help Japan. This words are much mistak. Happy New Year."

# FASHION IN THE NEW CARS

*(Continued from page 170)*

NKI (probably out late this year), smaller than their own Rambler, which is smaller than average. NKI body, English-made and designed by an Italian; motor by Austin; and expected to sell mightily. There is still the jeep-descended Willys.

What's happening to lower-priced cars? Ford rides markedly smoother. Chevrolet has bigger windows, handsome new lines, and will take power steering and automatic dimmers on order. Dodge and Plymouth upped horsepower. For instances.

What has happened to leather upholstery? It is still extra and still expensive, and still divine!

Are there any good new car accessories? One is a gadget that goes on any car with a trunk compartment and at the push of a foot-controlled button drops sand on icy roads in front of the back wheels. More and more accessory firms carry safety belts, a simple, reasonable, if unlovely, precaution.

What is the sum of car news in 1953? More power, more speed, more glass, more influence of European design, and greater driving ease. Car clocks don't run any better, and no one has fixed those doors that open no more than ajar. (The new sports Kaiser will answer the problem with sliding doors.) People still wish cars would decelerate faster, for safety (automatic transmission tends away from this), or that cars had *two* lighters in the front seat. (Oldsmobile has two ash trays.) And no one has made a model that while all-glass from the inside, is non-transparent from outside. Car output still rises. Production in 1953 will be well above the 1952 level, because more steel is produced and available. And because the availability of car service at every corner has become a standard wonder in America, these cars will go to people who do not need to understand anything more mechanical than a shoehorn.




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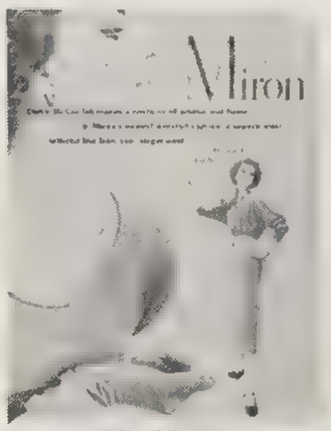
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Vogue's Buying Guide tells you where you can buy the merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. **We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.**

*asterisk denotes stores that sell VOGUE PATTERNS



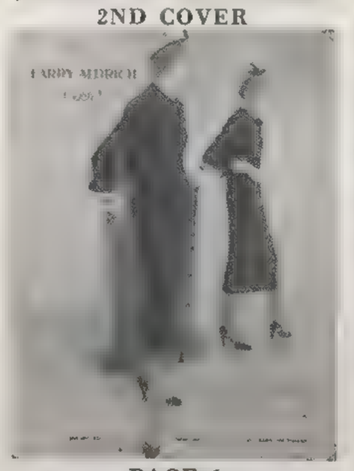

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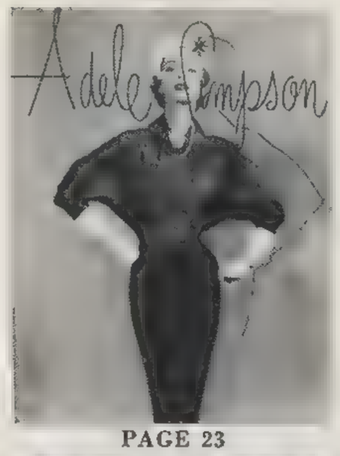


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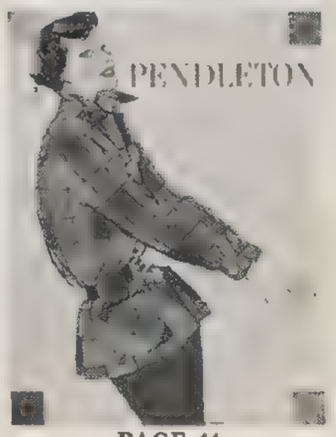
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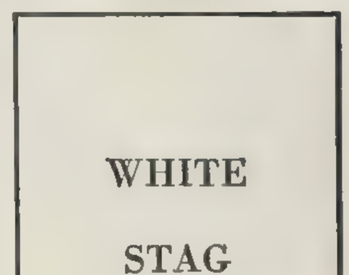


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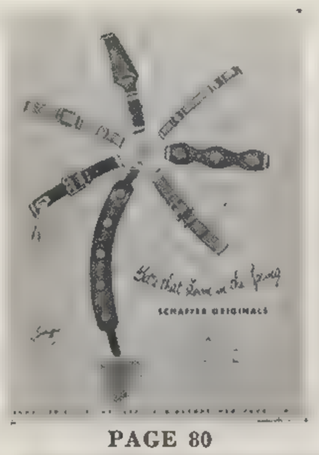


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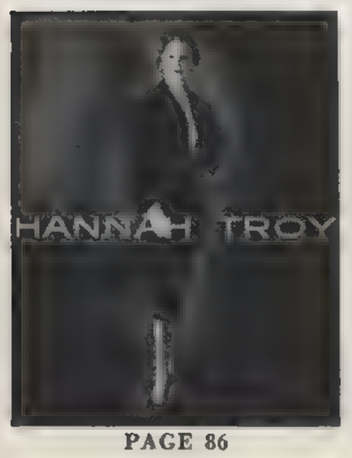


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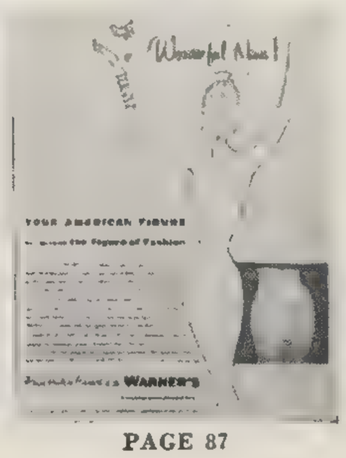


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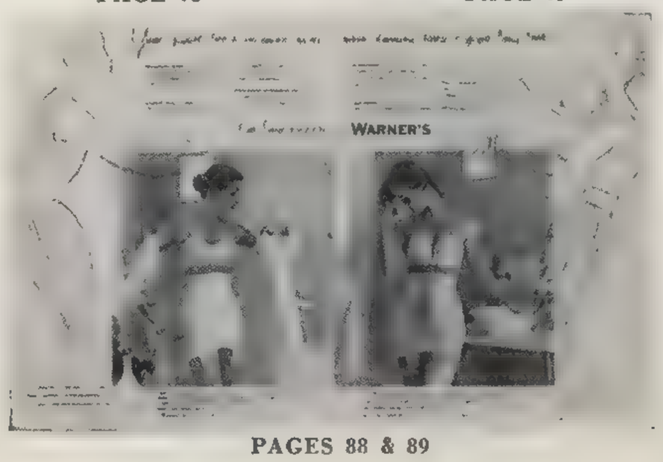

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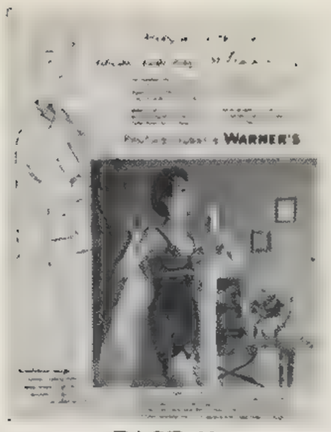


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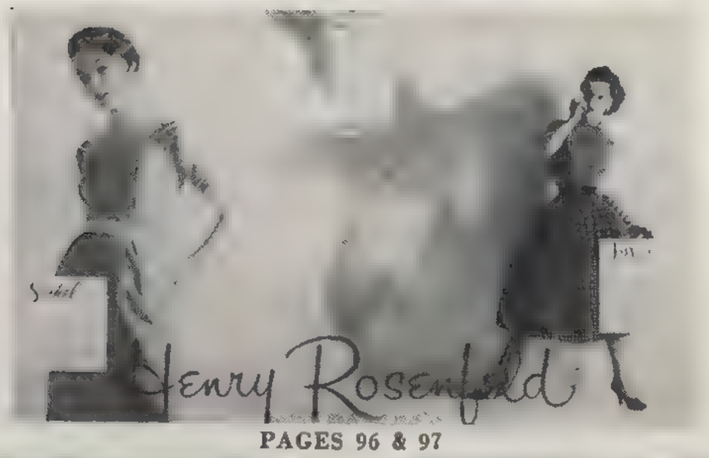

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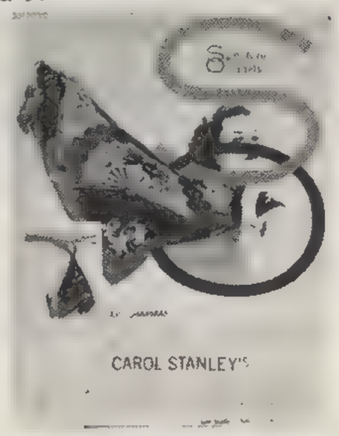

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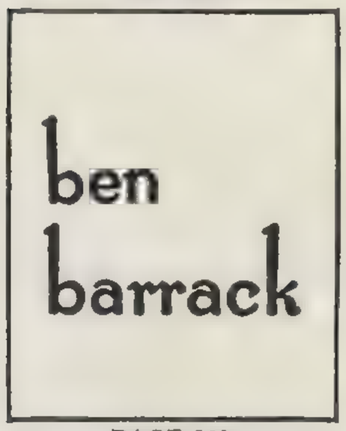

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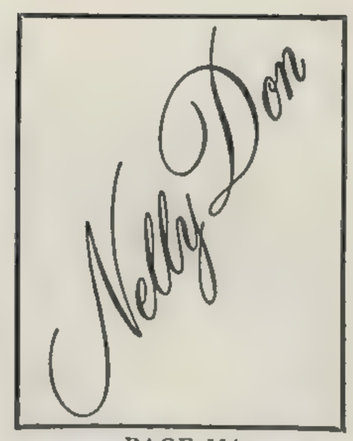
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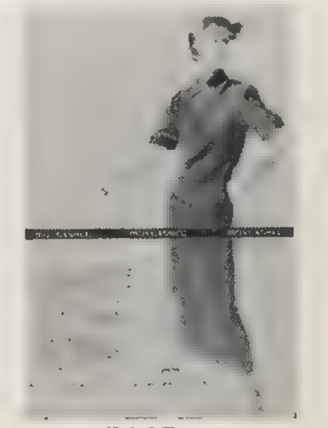
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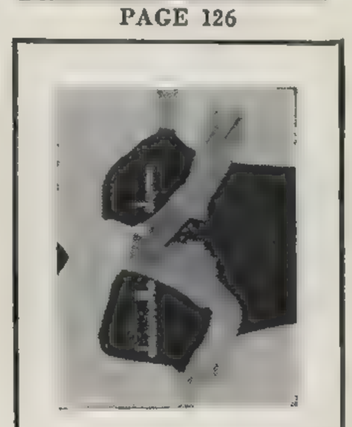
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# 1st Lieutenant Lloyd L. Burke

U.S. Army

## Medal of Honor



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# AMERICAN EYE ON SPANISH COOKING

BY SOPHIE KERR

SPANIARDS, like other civilized peoples, have developed a cosmopolitan cuisine with certain special trends which suit their climate and conform with what their lands produce. Here are one person's recent agreeable encounters with Spanish menus, and details of a few of the dishes which might be useful in American homes.

The best place to observe Spanish foodstuffs is in the markets, sprawling, crowded, full of colour and powerfully noisy. Eggplant, more elongated than ours and streaked with green through their Chinese purple, lie in heaps; vivid scarlet tomatoes more Italian than American in shape and taste; little sweet orange carrots; long white radishes very popular in bars; a coarse parsley which Spanish cooks dip in flour and milk and French-fry as a garnish for meat and fish—and a good idea, say I loudly; onions as big as grapefruit; peppers green and red; beans fresh and dried; large yellow and green mottled mushrooms new to me; potatoes sweet and white! Fruit was intermingled with the vegetables: green and purple figs of subtle flavour, yellow peaches (all clingstone); rosy ripe pomegranates, all sizes; cherimoyas looking dull but tasting heavenly; delicious little bananas; and grapes, grapes, grapes, red and white and amber, juicy and ambrosial! But to me the super-fruit of Spain is the melon, longish, with green or yellow irregularly ribbed rind and palest green and yellow lusciousness within.

Since Spain is a Catholic country, diet conforms to religion and eggs and fish are widely eaten. I was told, but don't know if it is true, that the distribution of fish to the Spanish markets is run by the order of Jesuits. If true, it is a great credit to that organization, for fish in Spain is invariably fresh no matter how far inland you go. There is great and interesting variety, oysters from the Bay of Biscay, crabs, quantities of small shrimps and the larger ones called *langostinas,* meaty lobsters, sea-bass, turbot, hake, little red mullet, cod, sole, and sardines. The fish markets smell of fish but not of stale fish. They are clean but very noisy, for, once inside the door of any market, every Spaniard seems to talk at the top of his lungs.

As for meats! In my opinion, Spanish raw cured ham is the equal of any Italian or French *prosciutto* or *jambon;* in fact I think it is sweeter and milder than either. And Spanish cooked ham, either fresh or salted, is a superb meat. Of other meats, Spanish beef is very good quality and so is the veal, but there is far too much veal on the average hotel or restaurant menu—something to do with shortage in cattle food, I suppose, which leads them to slaughter the calves. Veal is an excellent meat and I like it, but I don't want it twice every day. Of poultry, the chickens were good in flavour and I had some delectable roast turkey at the Alfonso XIII in Seville, also a roast partridge at Horcher's in Madrid that called to fond memory Prosper Montagne's way with partridge in his Paris restaurant of the twenties and thirties—praise can be no higher.

About Spanish bread: In Malaga, the bread flour was mixed with corn meal and the rolls and loaves were ecru colour and close-textured but the flavour was pleasant. Further along the coast, the wheat was apparently mixed with rye, but for morning coffee it was possible to have an *ensaimada,* a puffy, all-white flour bun with a sugary top. In Madrid it's not so puffy, and they call it a *Suizo* and shape it with pointed ends. In Barcelona there were brioches and *croissants* in the morning, all made with mixed flour. In the Seville market, women with bags of rolls in various shapes, made with all-white flour, walked up and down the aisles and openly black-marketed their wares.

The best breakfast bread I found was in a Madrid café near the Puerto del Sol which served big square slices of hot buttered toast—really good. Also, this café served coffee that was drinkable. And here let me note an odd little thing: the pitchers in which the hot milk for morning coffee is served have a hole just under the lip and a furrow running down from this hole into the depths of the pitcher. The illusion is that this hole holds back possible scum on the milk, but it doesn't.

On all luncheon and dinner menus in Spain there are *tortillas*—omelets—and very very very good they are, not over-cooked, which is the sin of omelet-making. The eggs are always fresh, too. I liked the ham omelets best, but the mushroom ones were a close second, and there was a dessert omelet at the Victoria Hotel in Valencia which was a masterpiece. It was a two-egg omelet, lightly sweet, cooked to a tender softness inside, doubled over, heavily sprinkled with sugar. Then a hot poker was laid on this sugared top in three places, making thereby three crisp caramel stripes, after which it was put on a hot plate, doused with rum, set aflame and brought swiftly to table in all its fiery perfection. Sometimes the chef—who is a native Valencian and a man of genius—varied this luscious dish by putting a spoonful of peach or apricot preserve inside the omelet and flinging a little peach or apricot syrup over it before the rum went on. Whatever way he made it, the omelet was light, hot, *baveuse* and delicious.

There is another egg dish that lingers in my greedy memory. At the Hotel Miramar in Malaga I ordered *Heuvos Revueltos con Champignons* —that last word evidently a concession to French clients, since *seta* is the Spanish word for mushroom. The eggs had been scrambled over very low heat to a thick creamy texture. The mushrooms were a thin flat kind cut into slivers and there were not too many of them. The touch which lifted the dish from the commonplace was the adding of a very little bit of sugar and a very little bit of grated nutmeg. For a first course at luncheon, or for a main course with a hearty salad I can imagine nothing more delicious than these eggs.

The Spanish *paella,* a dish composed chiefly of rice, chicken, and mussels and traditionally tinted with saffron is something I am willing to let other people eat while I have a ham omelet or a slice of veal with a dash of *orégano* in the sauce. Actually there are good *paellas* and bad ones, but I think it has been oversold to tourists and too often is not prepared with the care it requires. At the Barcelona Ritz there was a Catalan version of *paella* called *Arroz Marinera* which had no saffron but did have the rice, a few green peas, a few mussels, and bits of other fish including baby octupi and shrimp, and bits of sweet red pepper all cooked for a long time in the flat earthen casserole in which it was served. For American use this would be an unusual and satisfying dish at small cost. A can of crabmeat, or a quarter pound of fresh crabmeat could be stretched into a Sunday luncheon for four people and I intend to use the recipe that way, adding canned chicken consommé, plenty of salt and ground pepper and any bits of fish and green peas left over from Friday's dinner, omitting the shrimp and octupi, but putting in the chopped red pepper and simmering it all in the oven in a covered dish for at least two hours. I may put some chopped parsley and chives in and a flicker of garlic. It's distinctly a dish for a cook who likes to improvise.

Two more experiences of fine food in Barcelona: one was at the Perallada, an elegant knowledgeable restaurant—not too expensive, either —where they take fresh pork tenderloin, roast it juicily but not greasily, cover it with a sauce which has delicate overtones of spice and raisins and serve it with ballooning *soufflé* potatoes. This restaurant also does a Banana Flambé which is delicious and fattening. They have here a red Murietta which ranks with any sound Bordeaux.

My other special experience with Barcelona food was at the Club Ecuestre, a restaurant which I found by chance but went back to often because of its quiet excellence. They do a grilled sole there which is a delight—merely the freshest possible sole grilled to brown crispness on the outside, the inside flesh done evenly all the way through, and juicily, naturally, fully flavourful. It comes to table with slices of green lime and there is sauce—if you want it—with capers, mustard, pepper, olives and there may also be some French-fried parsley nearby. But just the sole, eaten as is, is best.

In Madrid there are many fine restaurants, and of these I liked Horcher's particularly, though Jockey runs it a close second. At Horcher's the woman guest is startled and delighted when a velvet cushion is slipped under her feet the instant she sits down—she gets a sense of being pampered which no woman can resist. The oyster wagon rolls up and the bivalves are taken from ice and opened before your eyes. Dark brown bread, pink little radishes, puff paste biscuit and hot toast spring upon your table as if planned just for you. The menu is offered promptly, and if you order too lavishly, you'll be told that a half-portion will be plenty. On request only, suggestions about wine are made; there's no insistence.

At Horcher's there is a hot hors d'oeuvre made of sardine paste enclosed in a thin-as-tissue pancake; the paste is made of skinned and boned sardines crushed to a cream and zinged up with pepper and mustard and chopped parsley and a whiff of onion juice. This makes a simple hors d'oeuvre and fish course combined, and the filling can be made beforehand, kept hot and rolled in the pancake just before serving.

Also at Horcher's, when they serve their famous apple strudel, they bring a bowl of sugar mixed with cinnamon and nutmeg which you may use or not to your taste. I urge you to provide the same when you have strudel or hot apple pie at home for it makes all the difference.

The roast partridge at Horcher's rests on toast that has been soaked in the pan-gravy of the bird, and it's a gourmet's tidbit. They do something to a veal cutlet which turns it from a simple slice of meat into a tender melting temptation to eat too much—I don't know how they do it, but I do know that they offer it with mashed potatoes as light as a feather and hot as blazes.

The Madrid Ritz has a distinguished restaurant with a cosmopolitan menu which offers a Spanish variation of the well-known French *quiche.* This Ritz *quiche* has in its pale golden depths not only the Gruyère cheese but also bits of ham, sliced mushrooms and a trifle of chopped spinach. More people ought to know about *quiche;* it's so delicious. Simply line a deep pie pan with a rich pie paste, crumble into it half a cup of Gruyère cheese and half a cup of cooked bacon. Fill it with a plain *unsweetened* custard pie mixture and bake very slowly. You can use left-over bits of ham instead of bacon, and chopped parsley or chives, or a broken up sausage cake, even a few fried onions, and it's always a wonderful dish—but never, never omit the cheese. It is basic.

If I have said little about the dessert sweets of Spain, it's because I ate so few of them, preferring melon or grapes. Actually Spain has a long and varied repertoire of sweet dishes though *flan*—baked custard—is the one most often found on restaurant menus. Ice cream and ices in Spain are awfully good, *petits fours* and *gauffrettes* served with afternoon tea are invariably delicious, and the pastry cooks' windows are full of enticing intricate confections with fancy names. I saw one in Seville called "saints' bones"—little rolled up cakes filled, apparently, with succulent colourful jelly. Of all these I was most diverted by a mound of delicate cupcakes in a Madrid window. They had no icing or filling and were labelled, charmingly and simply, "Muphins."

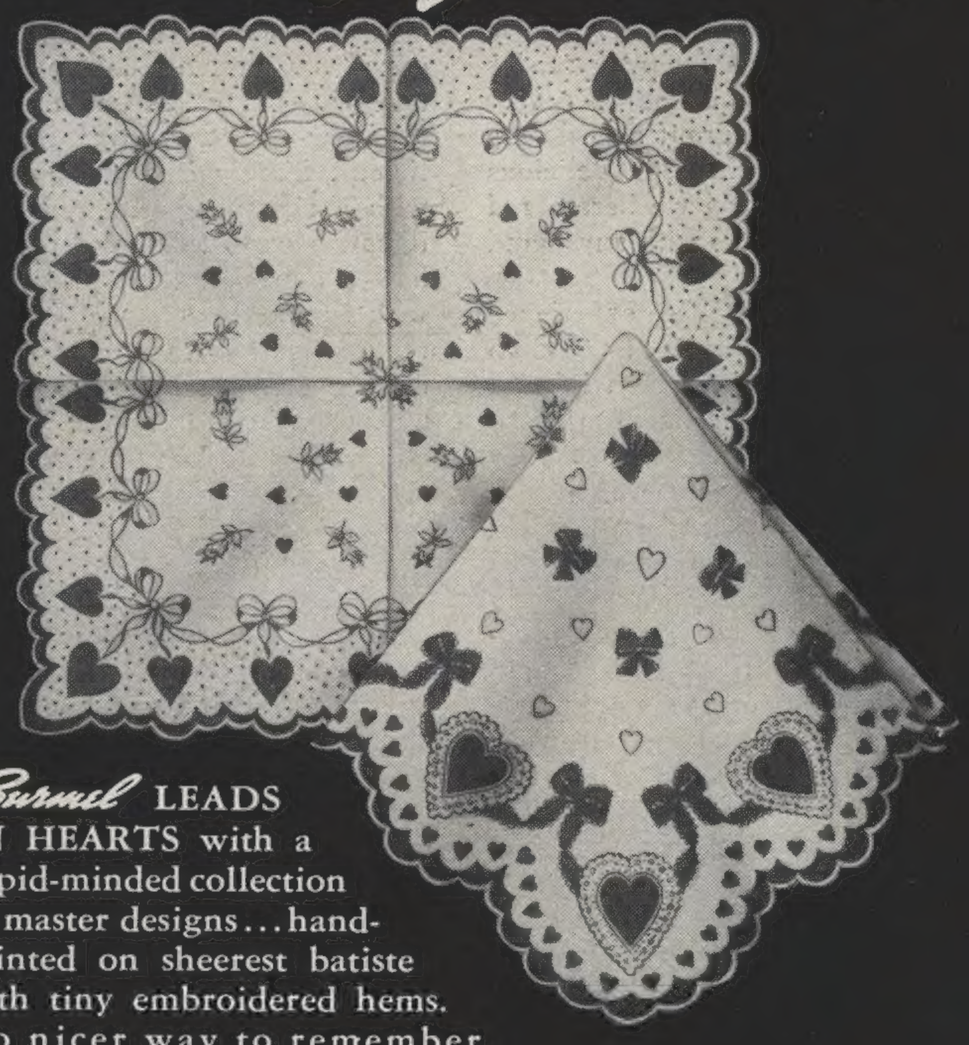
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